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for Connoisseurs

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S. CATHERINE OF ALEXANDRIA . TEMPERA, ON PANEL, 86.30 x 36.83 CM. (MR. HENRY HARRIS)

A PICTURE ATTRIBUTED TO BERTO DI GIOVANNI

A PICTURE ATTRIBUTED TO BARTOLOMEO DI GIOVANNI BY ROGER FRY

THE business of producing pictures was carried on in Florence with as much industry and almost as much zest as the art; so that from early times we have a considerable mass of trade work—eminently accomplished, tasteful, decorative; fulfilling all the requirements of a work of art except real expression. Towards the end of the 15th century this productiveness increased to an almost alarming extent, if we may judge from the immense number of school pieces which have survived—pieces which reflect in a weak and exaggerated form the sentiment of Botticelli, or mingle with that the newly discovered sentimentality of Perugino and his Umbrian followers.

At first sight, Mr. Harris's *S. Catherine* might almost be taken for one of these charming, entirely agreeable, and tasteful but fundamentally vapid products of Florentine industry [PLATE]. It is clearly not by one of the great masters; it reflects something of the general mood of the greater men of the time, reminding one vaguely of Ghirlandajo, of Verrocchio and of Piero di Cosimo. But a longer attention reveals that this is the work

of no merely imitative artist. It is by a minor painter, who made no ambitious bid for a personal style but who, none the less, subtly changed all that he accepted from his surroundings, according to the exigencies of his special sensibility. There are everywhere peculiarities of form, such as the odd modelling of eyes and eyebrows, the rather elegant distortion of the hands, and the peculiar and very intentional forms of the landscape, which indicate a distinct personality.

I would venture to suggest that this is by an artist, first recognized by Mr. Berenson, as the author of certain predella pictures to altar-pieces by Domenico Ghirlandajo. For that reason he called him provisionally *Alunno di Domenico*. His real name, Bartolomeo di Giovanni, has since been brought to light. If I am right in this suggestion Mr. Harris's picture must count as one of his more important works. It is one which shows him capable of larger and more vigorously constructed design than the majority of his works, and proclaims him as no unworthy contemporary of Piero di Cosimo and Verrocchio.

[CORRIGENDA.—Plate opposite: For Berto read Bartolomeo.]

A FRENCH ARTIST IN ITALY IN THE 18TH CENTURY BY LIONEL CUST

IT has been frequently alleged by practising artists that a capacity for appraising and criticizing works of art must necessarily be greater in the case of the artist, who is engaged in some way or another on artistic production, than in that of the mere layman, who is only invited to give an appreciation after a work of art has been completed, generally without being admitted into the secrets of production. If indeed such appreciation depended for the most part upon actual technical knowledge of how a work of art is constructed, and of the amount of personal skill and industry supplied by the artist who made it, the above allegation could hardly be confuted. There is another and wider point of view, which affects the whole domain of the fine arts, as it does literature: that the greater part of artistic output is destined to supply a demand, and not merely to satisfy the producing artist. It is true that the genius of an artist may be able to create such a demand, extending over periods far in excess of the artist's own career. On the other hand there are too many painful instances both in the fine arts and in literature, where the demand has not existed, in spite of the genius and industry employed, or has only come into existence after it has become too late for the producer to profit by such appreciation. In some such cases the literary critic has been able to come to the assistance of a

struggling artist, and establish his claim to recognition and perhaps to fame.

A practising artist, if he really believes in his own methods of production, can only with difficulty avoid judging the works of artists by his own artistic canon. The lay writer being less impeded by prejudice has better opportunities for unbiassed criticism. An illustration of this different standpoint for criticism is to be found in a work of singular interest and artistic value, entitled "*Voyage en Italie ou Recueil de Notes sur les Ouvrages de Peinture et de Sculpture, qu'on voit dans les principales villes d'Italie par M. Cochin*", published in Paris in 1758.

The influence of the Marquise de Pompadour upon the fine arts under Louis XV is well known and has stood to her credit in the pages of history. Not the least remarkable or the least successful of her achievements was the appointment of her own brother, M. Poisson, who had risen rapidly to be Comte de Vandières (D'Avant Hier, as he was nicknamed) and Marquis de Marigny, to be Directeur et Ordonnateur Général des Bâtiments du Roi. This appointment, made in 1746, proved an unexpected success. Marigny, in spite of his origin, was intelligent and industrious, and wasted no efforts in making himself qualified for this responsible post. After three years he thought it would be advisable to visit Italy, and see with his own eyes the famous works of art in that country,

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both architecture and painting. As companions he selected the architect N. Soufflot, l'Abbé Le Blanc, and Charles Nicolas Cochin, the younger, the distinguished engraver and draughtsman, and secretary of the Royal Academy of Painting and Sculpture. The tour was begun in 1749, and Cochin's notes were published in 1758. We are informed by Cochin that the notes are to some extent imperfect, as owing to vicissitudes of travelling certain portions of them had been lost. As it is, the notes taken by Cochin are of singular interest, as the criticisms of a leading artist of repute upon the works of old masters.

It is possible to follow the party from Turin to Milan, across the plain of Lombardy to Piacenza, Parma, Modena, through the Marches by Ravenna, Imola, Faenza, Forlì, Rimini, Pesaro, Ancona; across the Apennines to Umbria and Rome (notes on which are not included in this series) from Rome to Naples and back by Viterbo to Siena; from Siena to Florence, Lucca, Pisa, Leghorn; then they visited Bologna, Ferrara and Venice, and returned by Padua, Vicenza and Verona, visiting other Lombard towns on the way to Genoa, whence they embarked for Marseilles and so back to Paris. Throughout this tour Cochin made notes of the works of art inspected, in many cases architectural, and his comments on paintings which have since become of world-wide interest have a peculiar flavour of interest.

It would be impossible, within the limits of one article, to quote a sufficient number of these notes to indicate with sufficient justice Cochin's critical powers. It is not surprising to find that technical, rather than the æsthetic, view of art is ever foremost in his mind, as was the case with Joshua Reynolds, who was making a tour in Italy about the same date. He devotes considerable time to the work of contemporary artists, work which in our day hardly receives the attention which it deserves. At Naples, for instance, Cochin devotes special criticism to the decorative paintings of Luca Giordano, and in such criticism we learn the value of the trained artist's insight into the difficulties of the task which a painter like Luca Giordano was called upon to perform. Take for instance the following criticism of one of Giordano's paintings :

Au dessus de la porte, en dedans de l'église, est un grand tableau en détrempe, de Luc *Giordano*. Il représente les Vendeurs chassés du temple : c'est une grande & belle machine de composition. Tous les groupes sont bien enchainés les uns aux autres ; et le plan en est ingénieux & grand. La Gloire des petits Anges, qui est en haut, est d'une couleur très-belle & très-céleste. Ce tableau est d'une assez belle harmonie, mais il semble qu'il y a une monotonie de tons rousseâtres dans tout le tableau, surtout dans les ombres, qui le fait paroître un peu tout d'une couleur. Au reste il y a des grandes masses d'ombres, qui devraient donner un grand effet à ce tableau, qui d'ailleurs est bien composé pour la distribution des ombres et des lumieres ; & cependant elles n'en sont que peu, parce que toutes les ombres ont une force & une couleur semblable. Il paroît encore qu'il seroit à désirer que les groupes ne fussent

pas toutes si également resserrées en elle-mêmes, qu'elles ne semblassent pas le gêner pour ne tenir chacune que peu de place dans le tableau, & qu'on devroit voir en quelques endroits quelques-unes qui fussent plus élégamment développées. Il y a encore un défaut de composition dans ce tableau, eu égard à la place où il est. La porte de l'église s'élève au dessus du bord d'en bas du tableau, & entre beaucoup dans son intérieur. Cette sujétion est une difficulté que l'on ne peut bien sauver qu'en trouvant un massif solide sur le bord du devant du tableau, auquel le chambranle de la porte paroisse immédiatement attaché, & dans lequel elle semble creusée. Le *Giordano* a sauvé en partie ce défaut, en faisant porter une ombre sur le massif solide de l'escalier, qui est au fond, comme s'il y avoit une couverture à la porte, & des murs continus jusques-là, qui sont cachés par la chambranle de la porte, le point de vue étant supposé au milieu ; mais le premier coup d'œil présente toujours l'idée d'un vuide, d'autant que ce solide supposé paroît postiche & fait exprès pour n'avoir point de reproches, ne se liant pas d'une manière naturelle avec l'architecture du tableau. Le devant du tableau commence aux deux côtés de la porte par un plan fuyant, assez profond. Il y a en suite des marches qui étant coupées par cette porte, se continuent après avoir été supposées passer par derrière. Or cette porte étant un percé, cela fait naître le désir de les voir continuer par son ouverture. Quoique la peinture, dans ses grands objets, ne puisse pas atteindre à un degré d'illusion capable de tromper les hommes, ce doit toujours être son but, & le peintre ne doit rien faire volontairement qui détruise l'erreur, puisqu'il tâche d'exciter dans tout le reste par le dessein & la couleur. Dans cette occasion l'illusion est détruite, puisque la porte étant une ouverture, on devroit voir par cette ouverture les objets que le tableau indique, continués derrière. D'ailleurs le chambranle de la porte s'élève seul, sans être soutenu, ni accompagné de rien ; ce qui est maigre & d'un mauvais effet, & fait voir que cette porte a gêné le peintre, & qu'il n'a point su l'adapter à son sujet. Autre défaut contre la perspective & l'illusion : on voit le dessus du terrain dans ce tableau qui est cependant fort au dessus de la vue. Les peintres, même les plus excellents, n'ont ordinairement point en assez d'égard à cela, & on voit peu de tableaux qui soient bien faits pour la place qu'ils occupent.

This passage has been selected to illustrate Cochin's train of thought in criticizing the work of recent or contemporary artists. His remarks on the Neapolitan painters are rather scathing, but for Luca Giordano he seems to have had a genuine admiration, and the above passage is only one of others in praise of Giordano's skill. Cochin is much less enthusiastic even about Raphael. At Piacenza Cochin and his friends saw Raphael's most famous painting hanging in its original place in the church of San Sisto. It is interesting to read the following rather cold note on a painting which is of such world-wide fame.

Dans l'église de Saint Sixte, ou voyoit un tableau de *Raphael*, représentant une Vierge qui tient un Enfant Jesus dans ses bras ; à ses pieds, à droite une Sainte agenouillée, de l'autre côté un Pape, à genoux aussi, en chappe, sa thiarre à ses pieds ; en bas deux petits Anges appuyés sur les bords du tableau. La Vierge est dans une attitude simple & noble, bien drapée, ainsi que les deux autres figures. Les têtes sont admirables, surtout les deux de femme, qui sont de la plus grande beauté. Les mains du Pape sont d'un très-grand dessein, & la tête belle, quoiqu'elle ne paroisse pas d'un grand caractère ; il y a apparence que c'est un portrait. La tête de la Vierge est d'une couleur belle & fraîche. L'Enfant Jesus & les autres enfans, quoique bien dessinés, n'ont pas les grâces enfantines. Les nuages sont bien traités, & d'un gris clair, tels que les véritables nuages du ciel. Le fond qui est derrière la Vierge, est trop blanc, & détruit l'effet de la figure.

In these days, when the masterpieces of painting have for the most part been torn from the places

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for which they were painted and crowded together in picture galleries, a feeling of envy is aroused on reading the notes by Cochin on the San Sisto *Madonna* and other famous works of art seen in their intended positions. Cochin's notes on the Venetian painters are particularly interesting, especially at Venice. For Titian he has a respectful admiration, though he sometimes criticizes the condition of Titian's paintings. It is clear, however, that his principal admiration was for the work of Paolo Veronese, which he describes, extols, and criticizes at such length that it is difficult to select any one passage for quotation. Here the enthusiasm of a technical artist for a skilful practitioner shows itself very strongly, as in the case already mentioned of Luca Giordano. With Cochin it is not a question of mere space-filling, tactile values, or illustration, but the success of a painter in vanquishing the difficulties of the task which he has undertaken, and of producing the illusion, *tromper les hommes*, which in this critic's opinion should be the painter's ultimate aim. The works of Tintoretto meet with some severe criticism, but where admiration is due it is given most generously. It is sometimes supposed that Mr. Ruskin was the first critic to reveal the importance of Tintoretto's work, and in particular of the paintings of the Scuola di San Rocco at Venice. It is the more interesting, therefore, to read the notes by Cochin on the Scuola di San Rocco a century before Ruskin. After a fairly full description of the paintings themselves, Cochin writes:—

Cette Scuola est le recueil des plus belles choses qui soient sorties des mains du Tintoretto; la fureur de son génie & de son imagination n'a point de pareille, il n'y a point de peintre qui l'égale dans cette partie : il l'a portée même quelquefois au plus grand excès, & il sort de la vraisemblance par le trop de mouvement qu'il donne à ses figures, même dans les actions les plus simples. C'est ainsi que dans la Cène plusieurs Apôtres sont assis sur des bancs renversés, & se jettent de côté & d'autre, sans nécessité. Il étoit tellement plein d'enthousiasme, qu'il n'a pu se contenir dans les bornes de la raison ; mais ces écarts sont dignes d'admiration. Son intelligence de lumière est des plus hardies, & produit des effets vrais. . . Généralement la manière de dessiner de ce maître semble de quelqu'un qui n'a pas dans l'esprit une idée nette de ce qu'il veut faire, qui jette des traits au hasard, & à la fin y trouve la forme qu'il cherche. Cette façon barboteuse de faire les choses, comme par hasard, est dans un homme médiocre l'incertitude d'en savoir les contours & les formes. Dans ce grand maître il paroît que c'est l'excès de feu & d'imagination, qui ne permet pas la réflexion nécessaire pour mettre son trait juste à sa place, & qui offre tant d'idées à la fois, qu'elle ne peut les représenter bien nettes qu'après en avoir fixé quelques-unes sur la toile, qui décident celles que l'on suivra. Personne ne l'a surpassé dans l'art de grouper ses figures ensemble à la vérité, c'est en leur donnant toutes les attitudes, quelques outrées qu'elles soient, qui lui sont nécessaires pour cet effet ; delà ses grandes masses de lumières & d'ombres, & par conséquent les plus grands effets. L'enchaînement de tous ses grandes groupes est encore une beauté que peu de maîtres ont poussée aussi loin qu'il l'a fait dans plusieurs tableaux. P. Veronese a cette même beauté, dans un genre de composition tout à fait différent. Ce grand feu fait qu'en général le Tintoretto est moins admirable quand il est plus fini ; son imagination se refroidit pendant le temps de l'exécution ; & comme il

n'a pas la correction du dessin, & le sçavoir de détail, qui est la perfection de l'exécution finie, il lui reste peu de beautés. Sa couleur est assez souvent sale. Dans cette façon de faire, prompt & furieuse, si les tons ne réussissent pas d'abord tels qu'on les veut, on les fatigue pour les chercher ; c'est pourquoi il s'y trouve quelquefois des choses du plus beau ton & de la plus grande fraîcheur, & plus souvent des choses sales & barboteuses.

After reading these notes it is perhaps less surprising to find Cochin describing the four famous paintings by Tintoretto in the Anti-Collegio in the ducal palace at Venice as follows :—

Ces tableaux sont assez mauvais, sans esprit, ni dessin, d'une manière pesante & fatiguée. Ils sont trop finis, & ce maître n'est excellent, que lorsqu'il se livre à son feu & à sa facilité.

It is singular that Cochin should find fault with works being "*trop fini*", when his own work and that of his contemporaries in France has for its chief merit an exquisite and minute finish. Throughout these notes the limitations of the artist-critic become very evident. He is quite unable to see beyond his own horizon, one more or less established by himself. For paintings anterior to a certain date he has a patronizing contempt. At Ravenna, in the church of San Vitale, he is interested in a painting by Baroccio, but otherwise says :—

Il n'y a rien de fort curieux par le gout, si ce n'est quelques mosaïques de ces temps-là, fort mauvaises.

And again in S. Apollinare he only remarks :—

On y voit quantité de vieilles mosaïques mauvaises. Il y a cependant un tableau dans la quatrième chapelle à gauche, qui quoique dans ces premières manières sèches de la peinture, a du mérite du côté du dessin.

Anything before a certain date was "*avant le bon temps de peinture*". In the Ambrosian Library at Milan he describes—

Quelques têtes de Léonard de Vinci, & d'Albert Durer, qui ne sont pas belles, et qui sont peintes d'une manière sèche & sans gout.

Cochin saw the famous *S. Ursula* series by Carpaccio in their original home at Venice, but

La chapelle della Confraternita di Santa Orsola est ornée de plusieurs sujets de la vie de cette Sainte, peints par Vittore Carpaccio, dans les commencemens du renouvellement de la peinture. Il y en a un daté de 1495. On y voit déjà quelque mérite, quoique la manière en soit fort sèche, & sans intelligence de lumières, ni d'ombres. Au reste il y a beaucoup de vigueur dans la couleur locale, & des choses rendues avec naïveté & justesse d'une nature basse & sans choix, mais vraie.

Of the famous painting by Giovanni Bellini in San Zaccaria et Venice, Cochin writes :

Il est assez beau, d'une manière très-douce & très fondere ; on y trouve beaucoup de vérités, mais froides ; les draperies en sont bien formées, & d'un pinceau aimable.

Again, of the *Baptism of Christ*, by Giovanni Bellini in S. Corona at Vicenza, Cochin remarks :

Le Christ est assez bien dessiné ; la tête en est belle ; le pinceau est doux : du reste ce morceau est sec & d'un gout gothique.

Generally speaking, the works of all painters of the time of the Bellini, Mantegna, Giorgione are barely noted or dismissed with no higher praise than the extracts given. As to the so-called primitives Cochin does not seem to have thought them worthy of notice at all. Holbein seems to convey

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nothing to him, whereas Van Dyck is many times singled out for praise. Rembrandt seems to have been something of a puzzle to Cochin, who writes of a painting at Florence.


Un petit tableau de la Nativité, par *Reimbrant* : il est traité bassement, selon l'usage ordinaire de ce maître. On y voit Saint Joseph, ou un Charpentier ordinaire, qui travaille: derriere lui est la Vierge avec l'Enfant Jesus, & une vieille. Ce tableau est du plus grand effet, d'une belle couleur, peut-être un peu trop rousse: il est bien entendu de reflet. C'est un morceau très-piquant.

Giovanni Bellini is dry and Gothic, Rembrandt piquant! Holbein is "sec & sans aucune prétention à la bonne couleur".

The above extracts may serve to illustrate the interest of Cochin's notes in Italy. Nothing is more instructive than criticism by an accomplished and skilful artist, though perhaps he is less capable of feeling the illusion which a work of art should be, as Cochin thought, intended to convey. When the artist-critic is a Frenchman as in the case of Charles Nicolas Cochin or later of Eugène Fromentin in his delightful work "*Les Maîtres d'Autrefois*", the finer powers of criticism are seen at their best. In every case, however, when a practising artist ventures to criticize the works of other artists, his prejudices become fairly clearly defined. Here the lay critic has the advantage in being able to bring the mind to a more liberal study for instance of painters so widely different as Giovanni Bellini and Luca Giordano. Cochin is an admirable guide to the works of Luca Giordano, Paolo Veronese or Van Dyck, but is useless for Giorgione, Mantegna, or Holbein, as his artistic training is not in sympathy with theirs. No matter

what ideals of art may be, an artist must create and produce in the time and for the time and be governed by the circumstances of the time in which he happens to be working. The history and archæology of the fine arts is not a necessary ingredient of his training. If a work of art is held in high esteem and yet is bad from an artistic point of view, this is not the fault of the artist, but of the contemporaries, who have desired and accepted the illusion conveyed. If works of art are now crowded into museums and picture galleries, or when first executed thrown pell-mell on each other in huge public exhibitions, this is done to satisfy a popular demand. The mass of the general public is unable to understand or appreciate the real ground-principles of the fine arts. It only gapes for the illusion. To accompany Cochin in his visits to the churches and palaces of Italy is to find oneself back in a world in which the fine arts had a definite purpose, and it was still possible to form an opinion as to whether such a purpose had been achieved or had failed in its intent. Life moves too rapidly in our days for concentrated study of art and literature. Even in Cochin's day the time at his disposal was insufficient for him to make adequate notes on many objects of interest. It is curious to read that at Bologna, which Cochin and his friends explored very thoroughly, they were very much assisted by a local handbook in which the principal works of art were marked by an asterisk, an aid to the hurried traveller which one would otherwise associate with the Dr. Baedeker of later date.

TWO EARLY WOODCUTS IN THE BRITISH MUSEUM BY CAMPBELL DODGSON

HE British Museum has recently become possessed of two 15th-century woodcuts, of exceptional size and merit, which belonged to the antiquary and auctioneer, Samuel Leigh Sotheby (1805-1861), but are not mentioned in his "*Principia Typographica*", and have remained unknown till now. Both have been presented to the trustees through the agency of the National Art-Collections Fund, which received one of the prints as a gift, and voted a substantial sum from its own funds to complete the purchase of the other, towards which three members had given special contributions.

The result of this joint effort was to secure the large and excellent cut of *S. Nicholas of Myra*, which is published here on a reduced scale [PLATE I]. It is one of the finest prints of its class in the very large collection that the museum now possesses; indeed, it is no exaggeration to say that it is one of the best 15th-century wood-

cuts in existence. Its almost perfect preservation adds to the effect of its unusual size (10 $\frac{3}{4}$ × 7 $\frac{1}{2}$ in.), fine proportions, and harmonious colouring. The firmness and certainty of the lines, especially in the features, hands and drapery of the principal figure, show the hand of a truly accomplished artist. The drawing of the mitre is especially admirable in its skilful combination of the two sharp peaks and the dip between them with the massive disc of the nimbus. In architectural perspective the artist betrays inexperience. The colour, on the other hand, whether it was applied by the woodcutter himself or not, is entirely harmonious and pleasing. A pale vermillion, approaching to salmon pink, is used for the bishop's chasuble and the robes of the seated man; green for the grass and tiles, the panes of the windows and the back of the mitre; a very pale pink for the front of the mitre and for flesh-colour; light brown for the counterpane, and a still lighter brown for the old man's hood; pale



"S. NICHOLAS OF MYRA"; TINTED; 15TH CENTURY; 27.4 X 19.3 CM. (PRESENTED BY THE NATIONAL ART-COLLECTIONS FUND)



Für die pestilenz.

Gedächtnis bistu maria wol amaden der heere ist mit dir dein gnad so wir mit
 Nimmet huse vnder allen frowen und gekniet so dein hant und
 Nimm den welcke geboren ist in hant in vramer hant die hant der vñ güt
 Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen.

Durch Alexander von päpst ist hat alle christenliche menschen gele die vor
 dem bild Sant Anne die obgeschriben teile des mal sprechen. Christus ist ab
 last rötlicher sind und xx. tausent jar christlicher sind. Und in andern nachsten
 weyungen. Osterag. Osterag. Osterag. Osterag. Osterag. Osterag. Osterag. Osterag. Osterag. Osterag.
 von seiner heiligkeit bekräftigt. In dem jare als man zalt. 22. jäh. Christi te
 burt vnsers lieben herren. In dem jare. 22. jäh. Christi te. In dem jare. 22. jäh. Christi te.
 Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen. Amen.

Deo gratias.

Laus deo.

"SAINT ANNA, SELBDRUKT": TINTED; END OF 15TH CENT.; 25.5 x 17.7 CM. (PRESENTED BY MR. HENRY VAN DEN BERGH)

Two Early Woodcuts in the British Museum

yellow for the walls and the side of the bed ; the white of the alb is the natural colour of the paper, mellowed by age to a beautiful grey tone ; the solid black border-line is surrounded by a considerable margin of the same grey.

The subject is the act of charity which earned for S. Nicholas, as a bringer of gifts by night, the familiar title of "Santa Claus", which probably nine people out of ten in this country regard as a synonym for "Father Christmas". It is related in the "Golden Legend" how he felt compassion for the impending fate of the three daughters of an impoverished nobleman, who saw no means of averting starvation but to expose the maidens to a life of shame. He came by night to their house and threw in at a window a lump of gold wrapped in a cloth, to serve as a dowry for one of the daughters. The same thing happened on a second night, and the father then resolved to watch and see who the mysterious benefactor was. When the third marriage portion was thrown in, he caught the donor, but S. Nicholas bound him over to silence. According to the "Golden Legend", this happened before the saint became bishop of Myra, and Fra Angelico has painted him in his charitable act as a young layman. But the German artist represents him as a bishop, being no doubt accustomed to seeing representations of him in episcopal vestments carrying the three golden balls, for this emblem of the act is much more common than representations of the act itself ; indeed, I know of no other early print of this subject. The faulty perspective makes it somewhat difficult to understand where the action takes place. The three girls, who look half starved, are sleeping, apparently, in the open air, in a courtyard outside the house, enclosed by a low wall, outside which the saint is standing. The tiles on the top of the wall are the same as those on the roofs, which are puzzling at first sight, as the building seems to recede into an angle, whereas it is really meant to advance outwards towards S. Nicholas. The two walls with the diamond panes of glass in their windows ought, apparently, to be parallel to one another, the one behind the watching nobleman being the most distant, and the wall with the doorway to be at right angles to the two others. But this certainly needs explanation, for the artist has contented himself with filling in the background by an agreeable pattern of lines without troubling

himself about verisimilitude. The long lines, hooks and loops in the drapery, the absence of hatching, the character of the architecture and size of the nimbus all suggest an early date, hardly later than 1440-50. There is no watermark.

The second woodcut, which was bought for presentation to the British Museum by Mr. Henry Van den Bergh, is much later in date and of less artistic excellence, but none the less an important and desirable specimen from the iconographical point of view [PLATE II]. It represents *S. Anna selbdritt*, the name used in Germany for the conventional representation of S. Anne as a matron holding on her two knees the infant Jesus and his mother, who is represented also as a child. Beneath the subject, cut upon the block in Gothic characters, are a prayer for use in time of pestilence and the announcement of an indulgence granted in 1494 by Pope Alexander VI—the remission of ten thousand years of purgatory for mortal and twenty thousand years for venial sins to those who should say the prayer thrice before the picture of S. Anne. The issue of this indulgence, and of a papal bull conferring greater dignity on the feast of S. Anne, gave a great impetus to her cult in Germany, where she was invoked against pestilence, and a large crop of woodcuts was produced about 1494-1500 in response to the demand for pictures of the saint. A number of these woodcuts are still extant, including one (Schreiber 1195), now in the Germanic museum at Nuremberg, from the Weigel collection, which is from the same design as ours, but of inferior workmanship. Comparison with a photograph of the Nuremberg woodcut proves without doubt the superiority in detail of the cut from the Sotheby collection, especially in the features of the infant Saviour and his mother. The colouring (yellow, green, pale pink, two shades of brown and crimson lake) and the dialect ("hailigkait", "unrainigkait", "tusent", etc.) suggest Augsburg as the place of origin ; the date is no doubt soon after 1494. The impression is not a very early one, for the border line is in parts broken away and other lines are thickened by pressure, but the colouring is early and the preservation excellent, apart from some damage near the right lower corner. The watermark is a pair of crossed keys, of a form unknown to Briquet. The dimensions of the block are 10 by 7 inches, and there is a margin, especially wide at the top.

A PORTRAIT BY BUGIARDINI BY TANCREDO BORENIUS



HE interesting *Portrait of a Man* here for the first time reproduced by kind permission of the owner, Mr. P. Wilson Steer, figured at the recent Winter Exhibition of the Burlington Fine Arts

Club, when it was the object of much discussion. That it is the work of a Florentine master of the first half of the 16th century, belonging to a generation preceding that of Bronzino, seems scarcely disputable. I feel, personally, no hesitation in

A Portrait by Bugiardini

adopting a suggestion concerning the authorship of this work made to me by Mr. Roger Fry—namely, that it is by Giuliano Bugiardini. The portraits by Bugiardini are not very common: of those known to me, the one which offers the closest analogies with the present picture is, I think, the half-length of a woman in black dress known as *La Monaca*, in the Palazzo Pitti, formerly regarded as a work by Leonardo da Vinci, but now universally admitted to be by Bugiardini.¹ Qualities common to both these works are a certain bigness and simplicity of spacing and hardness and precision in the quality of line: the similarity of the drawing of nose and mouth is particularly striking, and peculiar to the eyes in both cases is the effect of rigid fixity. In pose, design and expression this picture also recalls another portrait by Bugiardini—the one of Michelangelo, which he painted in 1522. The original is now lost, but a copy of it exists in the Louvre.

Mr. Steer's picture, which unfortunately has

¹Reproduced, e.g. in Crowe and Cavalcaselle, *History of Painting in Italy*, second edition, Vol. VI, plate facing p. 114.

GERMAN PAINTED GLASS BY AYMER VALLANCE

THE two volumes of this handsome work on German painted glass were produced—*cheu fugaces*—so long ago as 1913, under the auspices of the direction of the Royal Industrial Museum at Berlin.¹ The second volume forms a guide to the collection in that museum, while the first volume deals more generally with the subject of painted glass. The introductory chapter treats of German glass in conjunction with building down to the end of the latest Gothic period. It would be difficult to overrate the importance of this aspect of the subject, for the simple reason that the neglect of it, to wit the treating of glass as a vehicle for pictorial delineation, not subordinate nor co-ordinated to its architectural environment, has proved a fruitful cause of the degradation of the art as practised in the 19th and even in the present century. Nor, indeed, would it be possible to point to more flagrant offenders in this regard than the producers of the so-called Munich glass. The text illustrations admirably demonstrate the perfect correspondence that always subsisted between old glass itself and the building in which it was set from the earliest period of Romanesque down to the very last phase of Gothic. Other chapters in the book are devoted respectively to mediæval glass down to the end of the 14th

suffered a good deal through rubbing and scratching, is unfinished: of the dress of the sitter, doubtless intended to match the black of the cap, only the outlines are traced: but this is surely no cause for regret, as, through the large luminous mass at the bottom, the picture gains a unity and distinction of effect which it no doubt would have lost if the artist had carried the work to a finish. Of Bugiardini's hesitating and painstaking methods of work, Vasari draws a vivid picture in his entertaining "Life" of that master: especially when relating how Michelangelo, in order to assist Bugiardini when the latter was engaged upon his large picture of the *Martyrdom of S. Catherine* for S. Maria Novella, drew in charcoal, with his accustomed boldness and mastery, a series of nude figures in the foreground of the picture; how Bugiardini, having later gone to Tribolo for help to carry out the idea of Michelangelo, nevertheless spoilt the effect of those figures completely; and how he eventually, in Vasari's own words, "diede finita l'opera in modo, che non si conosce che Michelagnolo la guardasse mai".

century; glass-painting in the Lower Rhine district and in the neighbouring provinces from about 1400 onward; and on the art in south Germany during the same period, followed by a notice of Swiss glass-painting. A concluding chapter carries the subject on from about 1400, through the later Gothic and the renaissance periods. The volume concludes with supplements on the technique of the process, and books of recipes; the House of Hohenzollern as patrons of glass-painting, and the literature of the subject published in commemoration of the imperial jubilee in 1913. A short appendix supplies further details gathered since the compilation of the main body of the work.

The excellent half-tone illustrations in the text number upwards of 300, reproducing not only glass itself, but analogous subjects in tapestry, mural and picture painting, illumination, woodcuts, copper engravings, pen-drawings and metalwork. In some instances the drawings, as in the case of one by the Master of the House Book, were made expressly for execution in glass-painting, as is proved not only by the nature of the drawing itself, but by the fact that the actual work carried out in glass is known to exist. In the instance named, that of a quatrefoiled roundel, the original drawing is at Leipzig, and the medallion in glass is at the Metropolitan Museum at New York. Such parallels are of extraordinary interest. Whether, however, it is always safe to assign dates by analogy in the case of very early examples

¹*Die Glasgemälde des königlichen Kunstgewerbemuseums in Berlin, mit einer Einführung in die Geschichte der deutschen Malerei*; H. Schmitz; 4to, B I, text, B II, kat. u. tabl.; 2 vols. Berlin (Bard), 1913.



PORTRAIT OF A MAN, UNKNOWN, HERE ASCRIBED TO GIULIANO BUGIARDINI. OIL ON PANEL, 42.227 X 35.6 CM., (MR. P. WILSON STEER)

A PORTRAIT BY BUGIARDINI

German Painted Glass

is perhaps open to question. Thus the author, in reproducing two specimens from the series of the prophets in the windows at Augsburg Cathedral, attributes the work to the second half of the 11th century, and declares the windows to be "the most important and the earliest examples not merely of glass-painting alone, but of monumental painting in the Romanesque style in South Germany. They are connected", he continues, "in point of manner with the school of miniature painting which flourished at the Benedictine monastery of S. Emmeran about the year 1000, and which declared itself for the first time as distinct from the West German school of painting in the time of Otho". Now, there were three sovereigns of that name in the 10th century, viz., Otho the Great, 936, Otho II, 975, and Otho III, 983 to 1002. Even supposing the writer to allude to the latest of the three, this date as that of a source of inspiration for the Augsburg glass is surely far too early. The windows in question do not differ very materially in character from the figure of S. Timotheus at Neuwiller on the Lower Rhine. The date of this work is still open to debate, for, while Viollet le Duc considered that it belongs to the middle of the 12th century, N. H. J. Westlake is inclined to place it after 1250. This latter authority states positively that "the earliest examples of glass upon the date of which we can place any reasonable reliance are those of Le Mans"—about 1097, a date for which there appears to be sound documentary evidence. In default of such it is scarcely safe to dogmatize about the date of any specimens, especially isolated specimens, of archaic glass. The fact is that the resemblances between miniature and glass-painting are apt rather to mislead than otherwise. In assigning dates one must compare like with like, and no two processes than those of the miniaturist and the window-glass painter respectively could possibly be more dissimilar both in the technique and media employed. The miniature painter with his responsive brush and tractable water-colour medium had little beyond the possible want of expertness on his own part to contend with and to hinder him from striding ahead. On the contrary, the glass-painter was hedged about on all sides by the most inflexible conventions and restrictions. In the first place he had to handle the slow and clogging vehicle of vitreous enamel; and in the second place his was not a picture that might be executed on one single surface, but

on a multitude of separate fragments of metal, each one of which must be specially selected for the place it was to fill, and when selected had to be grozed (*i.e.*, chipped into shape, no process of cutting with a diamond being known until comparatively modern times), and then pieced together like a picture puzzle, and finally fixed in place with strips of lead. The difficulties of this laborious process on the one hand and the facilities of miniature painting on the other are such that a comparison of the results cannot afford any trustworthy criterion for dating.

The second volume contains a descriptive catalogue of the actual collection of painted glass in the Berlin museum, with 465 specimens admirably reproduced in 70 collotype plates. In the face of such a splendid array it is, perhaps, ungracious to complain of the absence of colour; but the fact nevertheless must not be lost sight of that, since one of the principal qualities of glass is colour, no reproductions can claim to be entirely adequate renderings in which only a black-and-white scheme is employed.

The examples are methodically classified according to the system of the text in the first volume, and range from works of about the year 1200 to past the middle of the 17th century. Among the features to be noted in this collection, as compared with glass in our own country, are the large share occupied by heraldry as a decorative accessory from the last quarter of the 15th century onwards, and the survival of the art of glass painting itself (virtually extinguished by the Reformation movement in England) in an unbroken tradition down to nearly 1700 on the continent. Broadly speaking it may perhaps be said that continental glass-painters seem to have allowed themselves a somewhat freer scope for pictorial treatment, as contrasted with the severely decorative and architectonic productions of contemporary English craftsmen in glass. Continental draughtsmanship was, it must be allowed, on the whole more accomplished than that of this country; and nothing could exceed the æsthetic grace and daintiness, combined with decorative fitness, of some of the specimens at Berlin, especially in the case of certain products of the Cologne school. Notably conspicuous among these are a *S. Catherine* by a follower of Hermann Wynrich (*circa* 1420-30), and a set of roundels with the spandrels belonging to them, of the legend of S. Alexis (*circa* 1515).

TURNER DRAWINGS OF FONTHILL ABBEY*

BY E. G. CUNDALL

IN the year 1800 Turner exhibited at the Royal Academy five large water-colour drawings of Fonthill Abbey; these had probably been executed in the later months of the previous year, as the foliage in all of them shows signs of autumnal tints. The Catalogue registers under five numbers:—"View of the Gothic Abbey . . . now building at Fonthill for William Beckford, Esq.," with the addition of the following specifications:

- 328. *Afternoon.*
- 341. *South-West View . . . (Morning).*
- 566. *South View . . . (Evening).*
- 663. *East View . . . (Noon).*
- 680. *North-East View (Sunset).*

It is most probable that these were all commissioned by Mr. William Beckford, the author of "Vathek", the son of Alderman Beckford. The latter derived a vast fortune from sugar plantations and other property in the West Indies, especially Jamaica, of which island he was for some time the Governor, and where his son was born.¹ There is, however, no trace of these drawings in the catalogue of the sale of the immense collection of books, pictures, etc., which took place at the Abbey during September and October, 1823. There were earlier sales at Fonthill in 1801 and 1807, though it can hardly be imagined that Mr. Beckford would have parted with these drawings so soon after he had acquired them.

It may be of some interest to trace the history of these drawings, and to record the names of the various owners as far as possible. Illustrations of the five subjects are given here, reproduced from photographs of the drawings themselves, including the one now belonging to Sir Henry Pellatt, M.V.O., of Toronto, who has kindly had his example photographed for *The Burlington Magazine*.² Except in the case of the *East View* to which a label is attached at the back of the frame, the records of the point of the compass from which each drawing was made, as given in the Royal Academy Catalogue, no longer exist. With the help, however, of plans of the building and of the estate, it has been possible to identify each one, and to allot the numbers given in the catalogue. The earliest record of these drawings it has been possible to find, subsequent to their exhibition at the Royal Academy in 1800, is the inclusion of one of them in the catalogue of the sale which Mr. Christie was to have conducted at

Fonthill in 1822, from October 1st and to last ten days—but which never took place: The drawing was catalogued as Lot 112, on the eighth day, and is described as "Turner. A View of Fonthill from a stone-quarry: a grand drawing in water-colour". This is undoubtedly the *East View* (No. 663 in the Royal Academy, 1880), now the property of Mr. Ralph Brocklebank. A copy of this catalogue is in the Art Library of the Victoria and Albert Museum, bound up in a volume lettered: "Fine Art Pamphlets 1754-1862". The next is an entry of two of them in the sale catalogue of the well-known collection of Mr. John Allnutt, of Clapham Common, which was dispersed at Messrs. Christie, Manson and Woods' rooms 1863. They were described as follows:

Distant View of Fonthill Abbey. The lake below, wooded foreground—morning.

Fonthill Abbey—Sheep feeding, stream in front—evening.

These two drawings are undoubtedly (No. 341) the "South-West View—Morning" and (No. 566) the "South View—Evening".

So far as can be traced, the following is a history of each of the five drawings of *The Gothic Abbey*:

- 328. *Afternoon* (28 × 42 ins.) This was acquired by (1) Messrs. Thomas Agnew & Sons, together with the *North-East View* (No. 680), in 1870; they sold it to (2) Mr. John Heugh, at whose sale from his property at Holmewood, Tunbridge Wells, in 1874, it was repurchased for 700 guineas by (3) Messrs. Agnew, who sold it (4) to Mr. C. J. Pooley, of Nantwich; at his death in 1880 it was sold by auction, and was once more (5) purchased by Messrs. Agnew. (6) It was next sold to Sir Charles Tennant, Bart, and at his death became the property of his widow, now Mrs. Geoffrey Lubbock, of Greenhill, Sutton Verney, Warminster, who still owns it. This drawing was shown at the Winter Exhibition of the Royal Academy at Burlington House, in 1887, and again in 1892. This is probably a view taken from the West-South-West. [PLATE II, E.]
- 341. *South-West View* (26½ × 39½ ins.) (1) One of the two already mentioned as being in the Allnutt Collection (1863); afterwards (2) the property of Mr. Piers Watt Boulton, of Tew Park, Enstone, Oxford; (3) sold by auction in December, 1911, after Mr. Boulton's death; (4) now the property of Mr. W. G. Rawlinson. The water shown in the foreground of the drawing is Bitham Lake. [PLATE II, C.]
- 566. *South View* (28 × 41 ins.). (1) The other drawing from the Allnutt Collection; (2) the property of Mr. John Heugh (who also acquired No. 328); (3) subsequently in the collection of Mr. H. W. F. Bolckow, M.P., on whose death, in 1892, it was sold by auction and was afterwards sent to Canada, where it belonged (4) to Mr. Greenshields, of Montreal, (5) to Mr. Frederick Nichols, of Toronto; and now belongs (6) to Sir Henry Pellatt, of Toronto. [PLATE I, A.]
- 663. *East View* (23 × 33 ins.). (1) In 1882 this drawing belonged to Mr. C. Bertram; it was afterwards the property of (2) a Mr. David Johnson, and subsequently (3) of Messrs. Agnew, by whom it was sold (4) to Mr. Ralph Brocklebank, of Haughton Hall, Tarporley, Cheshire. [PLATE I, B.]
- 680. *North-East View* (26½ × 40½ ins.). (1) This, with No. 328, became in 1870 the property of Messrs. Agnew who sold it (2) to Mr. James Worthington, of Sale, near Manchester, whose widow bequeathed it at her death, in 1904, to (3) the Whitworth Institute, Manchester. [PLATE II, D.]

* These notes are condensed for the Editors' convenience from a monograph on the drawings which I have compiled for Mr. Ralph Brocklebank, of Haughton Hall, Tarporley. Of this brochure a small number of copies only have been printed for private circulation.

¹ Reference may be made to Mr. Lewis Melville's book, *The Life and Letters of William Beckford*. London (Heinemann) 1910.

² T. Crostich made a small engraving of it in 1828; the only one of the five, it is believed, to have been engraved. It appeared in the *Anniversary* for 1829.



(A) SOUTH VIEW: R.A. NO. 500: 71.12 x 104.14 CM. (SIR HENRY PELLATT, C.V.O., TORONTO)



(B) EAST VIEW: R.A. NO. 603: 58.42 x 83.82 CM. (MR. RALPH BROCKLEBANK, HAUGHTON HALL)



(C) SOUTH-WEST VIEW, MORNING; R.A. NO. 341; 67.31 x 100.33 CM. (MR. W. G. RAWLINSON)



(D) NORTH-EAST VIEW; R.A. NO. 080; 67.945 x 102.87 CM. (THE WHITWORTH INSTITUTE, MANCHESTER)



(E) DISTANT VIEW, AFTERNOON; R.A. NO. 328; 71.12 x 104.68 CM. (MRS. GEOFFREY LUBBOCK)

Turner Drawings of Fonthill Abbey

In the Whitworth Institute there is also a sketch by Turner called "Autumn Morning, near Fonthill" (12½ × 18½ in.); it was presented by Mr. John Edward Taylor to the Institute soon after it was founded in 1889.

Four Sketch-books, Nos. 42, 47, 48 and 66, forming part of the Turner Bequest now at the National Gallery of British Art, contain some slight drawings in pencil and a few in colour of Fonthill Abbey, also one of Fonthill House (Sketch-book No. 47, page 25); there is besides a large upright water-colour sketch (41½ × 28 in.) giving a nearer view of the Abbey than is depicted in any of the five Beckford drawings. The drawings have been exhaustively catalogued by Mr. A. J. Finberg in his "A Complete Inventory of the Drawings in the Turner Bequest", 2 vols.

There may probably be yet in existence, though it cannot be traced, a drawing of Fonthill House, the residence of the Beckfords before the Abbey was built, as an engraving of it by W. Angus appears in Angus's "Select Views of Seats, etc.", published March 1st, 1800, and stated to be from a drawing by Turner. This drawing, judging from the engraving, was presumably made a year or two earlier than the


"Abbey" drawings, and therefore its date would be about 1797-98.

Numerous artists have depicted "Fonthill". There are three water-colour drawings by F. Francia, Sawrey Gilpin, and C. Wild respectively, in the possession of the Victoria and Albert Museum, South Kensington, the Rev. A. D. McQuinn exhibited another at the Royal Academy in 1808; John Smith, who was President of the Old Water Colour Society from 1817 to 1823, contributed three drawings to their galleries in 1807, 1813 and 1815; and J. C. Buckler, J. Storer and J. F. Neale made drawings for the engravers.

In the Department of Engraving, Illustration and Design of the Victoria and Albert Museum are the original coloured drawings, thirty-two in number, "The twelve first Kings from the Norman Conquest and twenty Knights in armour—drawn by W. Hamilton, R.A.—for stained glass windows at Fonthill Abbey"; three of these were exhibited at the Royal Academy in 1799. Sir Benjamin West, P.R.A., also exhibited for some of the windows in 1797, 1798 and 1799; whilst James Wyatt, R.A., the architect of the Abbey, contributed plans and drawings of the building to the Royal Academy in the same years.

CHRISTUS IMPERATOR

BY G. F. HILL

 HE best discoveries are those of which we say that they are so obvious that it is a wonder they were not made long ago. For that merely means that knowledge has been accumulating in the neighbouring areas and the new discovery suddenly fills a gap, joining up the facts on either side and giving new significance to them. Something of this sort may justly be claimed to have happened with the publication of Mrs. Strong's new study¹ of certain aspects of Roman art, or rather of the first section thereof; for by far the most important part of her book is her exposition of the rôle played by Divus Augustus in the development of Roman art, and the influence of that rôle as continued by the central figure in Christian art. It is to this section that I propose to confine the remarks which follow. Her view can be put quite briefly, without, I think, injustice; it is that in the deified emperor Rome supplied a central dominating figure, which in all compositions where it appeared required to be represented frontally and as the central element to which the other elements do service. For such compositions she has invented the term "monolatric", expressing this idea of service to a single figure; but it must be remarked that since the word

does not necessarily connote the central position in space of that figure, it could be applied, let us say, to a Greek composition in which the movement is towards a point at one side, such as the Bendis relief, just as well as to one of the typically Roman compositions with centripetal rhythm. If a new term is required, and of that I am not certain, it would have to be "centrolatric", which is even more repellent. But this by the way. Whatever we call this kind of centralized composition, Mrs. Strong's essential point is that it was developed in Roman official art and seized upon by its successor; for Christ (and, we may add, afterwards also the Virgin and some of the saints) stepped into the place that had been occupied by the emperor. Mrs. Strong handles her theme with great persuasiveness and a knowledge, wider than that of any other English scholar, of all that has been written recently upon the artistic relations between Rome and Greece and the East. It is not probable that anyone will dispute her main thesis. But there is an aspect of it on which it is worth while to dwell; perhaps when she returns—as everybody returns in time—to the study of Greek art, with a zest renewed by long fasting in the wilderness, she will take up and answer the question which her book suggests. Granted that Rome developed this scheme of composition, in spite of the overwhelming example of Greece, who showed an express and

¹*Apotheosis and After Life; three Lectures on certain Phases of Art and Religion in the Roman Empire*; Mrs Arthur Strong; xx+293 pp., 32 pl.; London (Constable), 1915.

Christus Imperator

definite repugnance to such centralization and threw her whole influence into the scale against it : then the great question presents itself, why was it that Greece was hostile ? For it must be clearly understood that the centralized scheme (apart from the particular character of the central figure as supplied by the Roman imperial cult) was nothing new. One has only to turn to the classic paper of Ernst Curtius on "Heraldic Usage and Style in Greek Arts", published in 1874 but still the best handling of the subject, to see that all the elements necessary to the development of such a form of composition were present in early Greek art, not to mention the art of other ancient civilizations with which Greece came into contact. Not only do we find the duplication of figures in heraldic opposition, but—as Curtius remarks—out of such dualism is developed the triad, which seeks to bind the opposition of the two elements into a higher unity. Sometimes the third intervening element seems to be of small artistic (as distinct from religious) importance ; such is the pillar between the lions of Mycenae. But when you find the nature-goddess, the "lady of the wild beasts", flanked by or holding up in her hands a pair of animals, or when you find Helen standing between the Dioscuri, whether the representations be archaic or merely archaistic, it is clear that you have all that is necessary for the development of a highly centralized scheme, except the wish to develop it. Why was that wish absent ? It is not very convincing when Mrs. Strong says that Zeus, for all his leadership of the other Olympians, was never strong enough to impose himself upon art as a dominant religious type. She hardly means to ignore the extreme importance as a type of the Pheidian conception of Zeus. The statement means, it may be supposed, that his importance is not so overpowering that wherever he appears he must be placed in the centre of the composition and in the frontal pose which—at any rate in the experience of Roman and early Christian religion—is alone really adequate to the expression of the highest religious dignity. But this begs the whole question, for it assumes that such a direct, not to say crude, expression of religious domination, by placing your god facing you, attended by other figures whose poses draw the eye to the central figure, is the method most adequate to the theme. That it is the most suitable for the purposes of popular cultus is doubtless true ; and for that very reason the highly practical Roman mind seized upon it, while the intensely devotional spirit of the artists of the early Christian period followed suit because they too felt that in this way they could best make their appeal to the emotions of the common people. But this, it must be insisted, has nothing to do with art. Hymns are seldom poetry, and a committee of business men seldom the best judges in an artistic competition. There-

fore, while Mrs. Strong's theory most satisfactorily explains the origin of the compositions of Roman official art, it fails to show that the new development was artistically an improvement on the old, and indeed, when analysed, rather indicates that it was on a lower intellectual plane. Further, it must be insisted not only that it was a reversion to a primitive type, a type of composition which was present, at least in its elements, in early Greek art, but that a similar development could doubtless be traced in other schools if space and time permitted. One thinks, for instance, of some of the developments of Indian art ; what more admirable parallel to the reliefs of the Arch of Constantine could be found than the great stupa of Sānchī ? Buddha did not need the Roman emperor to introduce him to his artistic dignity ; and, indeed, it is noteworthy that even the figure of Buddha was not necessary to the development of a centralized composition, since in the Sānchī sculptures he is represented solely by emblems, and never in his own figure.

Greek art, it may be suggested, deliberately rejected all the possibilities of such schemes, because it found a higher unity, a more intellectual *symmetria*, in the free lateral movement which was possible in the method which it adopted. Needless to say, since even the Greeks could not always have things their own way, they sacrificed certain advantages ; one has only to glance at the Chartres tympanum which Mrs. Strong illustrates to be impressed with that fact. But it is interesting to note the way in which the best artists were constantly struggling against the domination of the centralized composition. The Greek representation of the *Last Supper*, for instance, employed the sigma-shaped table, with Christ in the place of honour at the spectator's left. When for apsidal decoration a centralized composition was necessary, Byzantium invented the *Communion of the Apostles*, with two figures of Christ in the middle, dispensing the elements to the approaching Apostles. In the western scheme of the *Last Supper* Christ is placed in the middle of a straight table (though one illustrator, in a 6th-century Latin Gospels, trying to adapt the scheme of the eastern pictures, commits the solecism of placing Him in the middle of a sigma-shaped table). With Christ in the middle of a straight table we have the centralized scheme which ought to be adequate, if Rome was right. But Duccio and Giotto rebelled against it, and it took a Leonardo to make it a success. And the plan he adopted was to break up the company of twelve disciples into four groups of three each, creating four separate centres of emotion, so that although the whole is dominated by the figure of Christ, the rhythm of the picture sways backwards and forwards, from side to side, as the eye is attracted from one group to the other.



A MUSIC PARTY: BY PIETER DE HOOCH: 82.55 X 71.12 CM.

THE NEW DE HOOCH AT THE NATIONAL GALLERY

In other words Greek method reasserts itself, partially breaking down the static principle of western tradition. The western scheme can be enormously effective in the hands of a great master; but it makes its appeal in the first instance to the emotions uncontrolled by intellect; the simple,

uneducated worshipper sees its point at once. The dynamic principle which is at the root of the Greek treatment appeals rather, in accordance with the genius of Greek art, to the intellect. ὁ δὲ κατὰ νοῦν ἐνεργῶν καὶ τοῦτον θεραπεύων καὶ διακείμενος ἄριστα καὶ θεοφιλέστατος ἔοικεν. So at least thought the Greeks.

THE NEW DE HOOCH AT THE NATIONAL GALLERY BY D. S. MACCOLL



HE purchase for the National Gallery of the Steengracht De Hooch, *The Music Party*, has been the subject of more than one question and answer in the House of Commons, with the result that the Trustees have come under the censure of H.M. Treasury. The grounds of censure were not in the first instance very clear. Mr. Montagu appeared to lay it down that the Trustees were not justified in spending money which ought to be applied to the purposes of the war. This can hardly have been intended, for the Treasury has stopped all purchase grants for the Museums in war-time, and none of the tax-payers' money is available for buying pictures. The purchase money came from a bequest which the Trustees are obliged under its terms to expend on pictures, and could not, if they wished, devote to the war. What it was intended to convey was probably this; that it was a pity money should go out of the country unless there were a very strong reason indeed for purchase. This became clear on the second occasion, when the purchase at the same time of the Brant Broughton Masaccio came under review. No objection was raised to this, nor is likely to be raised by any reasonable person, since the Trustees, at half of a moderate price (the National Art-Collections Fund finding the rest) obtained from an English source a picture by one of the rare and cardinal masters of early Florentine painting, hitherto unrepresented in the collection, and otherwise beyond hope. If they had neglected to purchase, having the money, they would have deserved censure indeed.¹ So much for the matter of war-time economy. Quite apart from that arises the

question whether the De Hooch was a desirable purchase, either on its own merits, or weighed against other things that might be obtained. Now the National Gallery already possesses three excellent De Hoochs, without counting the doubtful Salting picture, and there are two more in the Wallace Collection. With so many and of such quality one might be well content, unless some unknown and unlikely masterpiece should appear to throw them into the shade. The Steengracht picture is very far from that; it has been generally known since 1833 and duly appraised. Smith, the shrewd author of the "Catalogue Raisonné", valued it at £150. What this meant in 1833 may be measured by the price paid eight years earlier for Sir Robert Peel's picture, now No. 835 in the National Gallery, namely £945. De Groot, author of the recension of Smith, and by no means a severe critic, says "the effect of light is exaggerated, the types are weak, the shadows are bluish, and the orange of the lips is laid on too thick". Holland appears to have allowed the picture to depart without a struggle, and at the sale in Paris, before the war, it is said to have been bought in. This discouraging record will surprise no one who sees it. Not to mince matters, it is a poor picture, a work of the painter's late and bad period. It has nothing of De Hooch's delicate luminosity, for the sharply lighted house-fronts have no relation to the clay-like gloom of the courtyard and its figures; Smith, peering into this gloom, took the courtyard for a dark interior. A first glance at the figures tempts one to think that they have been daubed over by some restorer, but that is not the case; the defect is one of failure and decay on the artist's part, furthered perhaps by an attempt at a contrast of lights that was beyond his powers. All this is so obvious that we can hardly suppose any member of the Board thought the picture a good one; we are therefore reduced to speculation for the motive of the purchase. I imagine the argument must have been as follows: "Here is a picture by De Hooch, but unlike any De Hooch we possess; it represents him 'in another phase', it is his last dated work; we are bound to make an effort to secure it, for we shall have De Hooch at his last gasp, a death-bed De Hooch to put beside the pictures of his prime." If that was the reasoning, and there seems to be no alternative, we are evidently in the full grip of that scientific

¹[Concerning the Masaccio, we refer to Mr. Roger Fry's remarks in the number of this magazine for November 1911 (Vol. xx, p. 71), and to the reproduction facing them, published while the picture was being exhibited at the Grafton Galleries. Sir Claude Phillips also wrote in *The Daily Telegraph* of 10 March 1916 an admirable article on the picture and the whole scattered polyptych of which it formed the centre. We hope to be able to reproduce later all the existing parts together. Since this highly important centre-piece is not a picture of the immediately attractive kind, all the more praise is due to those Trustees of the National Gallery who supported the initiative of the National Art-Collections Fund by voting the remainder of the purchase money from the gallery endowments. We may add that it is obviously a misdirection of criticism to blame the Government for the administration of the gallery endowments by the Trustees, since the Government has no voice in their expenditure.—ED.]

The New De Hooch at the National Gallery


fallacy, against which I have implored the powers of the gallery to contend. See what it leads to! If you are determined to represent *all* the phases of an artist, in scientific fashion, there will be nothing to choose between his best and his worst productions; indeed the less like a De Hooch is to a normal good De Hooch the more "interesting" it will be. *Ergo* De Hooch in the act of decay is well worth £3,000.

It may in the end be a good thing that this purchase has taken place, because a policy or tendency so crudely illustrated is the more likely to be challenged. Another purchase since the war began was on the same lines, though much less extreme or costly. There were in the National Gallery fourteen pictures by Cuyp; there were forty in the public collections in and about London. To this greatly redundant number the Trustees added in June 1915

a fifteenth (or forty-first), it is difficult to guess why, unless that it represents Cuyp in an uncharacteristic phase. At the same time a Simon de Vlieger was acquired, an insignificant marine added to a collection rich in Van de Velde, Van de Capelle and the rest. I have argued elsewhere² that the time has come, in view of our necessities, to reduce rather than to increase our collection of Dutch paintings, so as to obtain what is more necessary; at least to add none that do not outshine those we already possess. It is to be feared that very soon such miracles of art as still exist in the private collections of this country may be forced into the market. How shall we excuse ourselves if the slender funds available have been frittered away on insignificant or superfluous pictures?

² *Nineteenth Century*, June, 1915.

ALLAN RAMSAY. DRAWN BY HIMSELF BY C. J. HOLMES

OOD examples of Allan Ramsay's work as a draughtsman are sufficiently rare in England to excuse the publication of the interesting self-portrait here reproduced [PLATE]. It was purchased by the Trustees of the National Portrait Gallery from the late Mr. Frank T. Sabin in June 1912; it measures 11 ins. x 8½ ins., and is executed in red chalk with a few touches of white chalk on light brown paper. The work in its finish, its lightness, and thoroughness of modelling, shows that affinity with the French School which is characteristic of Ramsay's work as a draughtsman, and recalls the fact that the Watteaus and other French pictures bequeathed by Lady Murray to the Scottish National Gallery were collected by Ramsay. From the same source one might think he

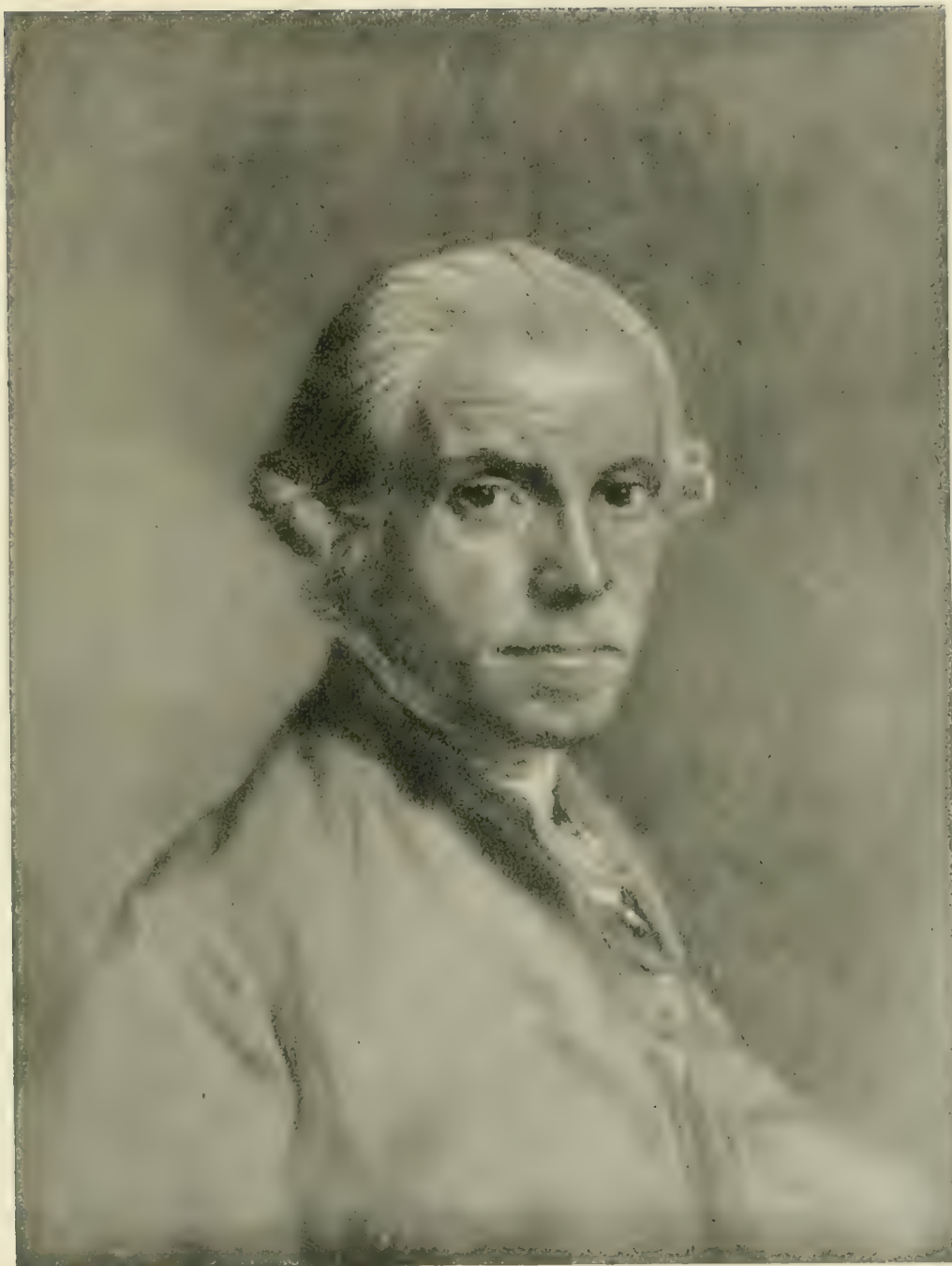
derived the silvery grey tonality and almost feminine delight in delicate ruffles and lace which add so much to the attractiveness of his best portraits in oil. The present drawing is dated 1776. Mr. Caw has very kindly sent me descriptions of two other self-portraits of Ramsay now in the National Portrait Gallery of Scotland. They are almost identical with each other in design, and appear to be later in date than our example, as the artist looks much older. One is a drawing in black chalk 15¼ ins. x 10¾ ins. deposited on loan. The other is a pastel in full colour, though cast in a somewhat grey key, measuring 15¾ ins. x 10¼ ins. This last was bequeathed to the Royal Scottish Academy by David Laing, LL.D., and presented to the National Portrait Gallery of Scotland by the Academy in 1912.

REVIEWS

THE BOOK OF THE BAYEUX TAPESTRY; HILAIRE BELLOC; xix + 76 pp., 76 col.-pl.; (Chatto and Windus) 10s. 6d. net.

Mr. Hilaire Belloc is a writer of such force and originality, that nothing published over his name can fail to be interesting and to command attention. Mr. Belloc has been to Bayeux, and, like so many other visitors, inspected the famous embroidery known as the Bayeux Tapestry. Mr. Belloc is not a writer who accepts complacently on any subject the conclusions arrived at by a previous authority. In the particular case of the Bayeux Tapestry, one of the precious artistic relics of an age which is still somewhat imperfectly understood, owing to the few monuments which remain, Mr. Belloc was determined to say something new. In his opinion any statement made by the late Prof. Freeman should be

regarded as probably incorrect in judgment, and not supported by any trustworthy evidence. This may be the case, which need not be discussed here, but Mr. Belloc, when disputing the *ipse dixit* of a historian like Freeman, should be careful to make certain that his own *ipse dixit* is not exposed to the same charge as Freeman's. This wonderful piece of embroidery, equally important in art and in history, is too well known to need detailed description here. For some years it has been accessible to students in the cheap form of coloured postcards, and the complete series of postcards is now brought together and reproduced in Mr. Belloc's pages to support his commentary. The Bayeux "tapestry" has always been accepted as a work of art practically contemporaneous with the events which it records. Mr. Belloc makes



DRAWING IN RED CHALK, 1776: 27.94 x 21.59 CM. (THE NATIONAL PORTRAIT GALLERY)

ALLAN RAMSAY, DRAWN BY HIMSELF

fun of the suggestion that it was worked by or for Matilda, the queen-consort of William the Conqueror, though this has never really been advanced beyond the stage of a mere suggestion, even as the "guesswork of an antiquarian don". Whether the work was embroidered in England or in Normandy it will probably be impossible to determine. The sea was less a barrier nationally than it is now, and there was no very great difference between southern Anglo-Saxons and Normans as to habits and customs during the 11th century. Embroidery on this scale had been practised by ladies in England before the date in question. Edith, queen of Edward the Confessor, was specially noted both for her own work and for her patronage of the art. At the close of the 10th century Aethelflaed, wife of Brihtnorth, aeldorman of the East Saxons, had wrought an embroidery, similar to the Bayeux tapestry, depicting the brave deeds of her husband, which she gave to the church at Ely. It would be much more probable, therefore, that so important a piece of embroidery should be wrought in England rather than in Normandy; but, on the other hand, although Harold of England is the hero of the story rather than William of Normandy, the story leads up to William's triumph over Harold, dealing incidentally with events of no interest to English minds. As the work seems to have a distinct local connexion with Bayeux, it has been accepted generally that it was executed there, in which case it is not unreasonable to conjecture that it was commanded by some personage of high rank in the position of Queen Matilda. Mr. Belloc, however, seeks to prove that the embroidery cannot be earlier than the first quarter of the 12th century, and probably a half-century or so later. Mr. Belloc asserts that the embroidery is taken fairly closely from the famous "Roman de Rou", by Wace, the poem describing the Conquest of England. Mr. Belloc is obliged to admit that some of the scenes depicted do not occur at all in the "Roman de Rou", others in a different form. Probably both the embroidery and the "Roman" were based on the statements of eye-witnesses who were still alive. Mr. Belloc alludes to the devices on the shields carried by the Norman nobles, and, although admitting himself to be on vague ground, assumes that these devices are regular family emblems of a heraldic nature according to a common habit, which did not take permanent form until after the Crusades. He asserts that the work is one produced at a time when it was thought normal that any man of distinction should carry his mark on his shield, but he offers no proof that such mark had the heraldic significance that it would have had a century or so later. Mr. Belloc also impugns the armour as post-Crusade armour, admitting at the same time that we have very little

information upon 11th-century armour. It is dangerous to speak of armour unless you are a "Kernoozer", but all authoritative writers on armour before Mr. Belloc have accepted the armour of the Bayeux Tapestry as historically correct as regards the period, including the helmet with the nasal and the full coats of mail. The shoes, on which Mr. Belloc also relies, are too vaguely delineated to prove anything. Here again he fails to convince. Mr. Belloc's contention is that the Bayeux Tapestry was executed between 1150 and 1200, about a century later than the events which it records. It is difficult to understand why such a work should have been undertaken at a period when the Crusades offered a much more interesting and topical subject than the Conquest of England. Archæology was hardly a study in the 12th century, but if Mr. Belloc be correct in his surmises, the embroidery must have been entrusted to artists who had no other idea but to dress the actors represented in costumes of their own time and of a later date than the actual events. No one, however, can see the Bayeux Tapestry without being struck with the marvellous vivacity, as well as veracity, which it displays, both qualities which could hardly be derived from others than those who actually participated in the events. Mr. Belloc also lays stress on the fact that the embroidered strip exactly fitted the nave of the Cathedral at Bayeux which is Transition in style. It may, however, be urged that it was just because the embroidery did not fit the nave exactly that a portion of the end got torn off in order to make it of the right length. If the roll was kept on a cylinder it is easy to understand how the breakage could have occurred. Mr. Belloc's commentary is extremely interesting, and should not be neglected by any student of the Bayeux Tapestry. He does not seem, however, to prove any of the arguments, not even that about the crown and sceptre of Edward the Confessor, for assigning the work to the end of the 12th century instead of to a more nearly contemporary date, when the events were fresh in the popular mind.

L. C.

CATALOGUE OF THE MUSEUM OF ARCHÆOLOGY AT SĀRNĀTH;
DAYA RAMA SAHNI, M.A.; introduct., DR. P. H. VOGEL.
Pp. 328, 29 pl. Calcutta (Government Printing Office),
Rs. 3.12 (5s. 9d.).

The old Buddhist monastery of Sārnāth, the famous site of Buddha's first sermon, was finally wrecked by Musalmān invaders in the 12th century. During the 19th century the site has been exploited by public and private building contractors, and by amateur antiquaries, and only since 1900 has proper guardianship been available, and systematic exploration made. The excavations have yielded an imposing series of Hīnayāna and Mahāyāna Buddhist monuments, which are safely housed in the museum recently built within sight of the excavated ruins. The oldest, and in several respects the most important, of the finds is the famous lion capital

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which once crowned a monolithic column inscribed with an edict of Asoka relating to the unfrocking of schismatics (*ca.* 250 B.C.). Of similar age is a monolithic railing, having the perfectly precise workmanship and fine polish which characterize the typical Asokan monuments. The figure sculptures are of course later, though there are fragments of a head ascribed to the Sunga period. Of later works, the most noteworthy are a colossal Bodhisattva statue of the Kanishka period; the well-known seated Buddha preaching, of the Gupta period; an elaborate lintel of the same age, with scenes from the Kshāntivādi Jātaka; the fragmentary bust of a mediæval Vajra-Tārā (No. B (f) 8); a beautiful, but sadly damaged, mediæval female figure (No. B (f) 4); and other figures and fragments of which the interest is mainly epigraphic. The most important of these finds are illustrated on the plates which accompany them; but the value of these illustrations is somewhat reduced by the blocking out of the backgrounds, for as Professor Flinders Petrie has justly remarked in another connexion, "an outline cannot be taken seriously which is dependent on the blockmaker clearing a white or black background". The catalogue is detailed and systematic, and indispensable to the Sārnāth visitor and student of Buddhist art.

A. K. C.

ROBERT ADAM AND HIS BROTHERS, their lives, work and influence, etc.; JOHN SWARBRICK; 300 pp., 220 illust.; (Batsford) £2 2s.

The architecture of modern London is dominated to such a degree by one personality that nothing less than another Great Fire can threaten the supremacy of the builder of St. Paul's. Two names offer themselves for the second place. Sir William Chambers was perhaps the greater architect of the two; but the scheme of the Adelphi, formed and carried out by the brothers Adam, has left a more indelible mark than Somerset House on London as it is to-day. The transformation of a squalid area into a handsome quarter by raising streets and terraces upon arches above the mud of the riverside, so that, as a contemporary said, the brothers "stole the very river from us", was a great architectural triumph. Gwilt claimed that Adam's style was vitiated at the source; that "Athenian" Stuart found better models on the Acropolis than Adam among the ruins of Diocletian's Palace at Spalatro. Perhaps in our day less importance is attached to the rival claims of one or another classical style as a model for imitation. The brothers Adam represent for us a distinct phase, and an attractive one, in domestic architecture. The unit was no longer the single house, but the terrace with its central and terminal embellishments; wood panelling for interior decoration was abandoned in favour of stucco ornamentation inspired by late Roman models; cast-ironwork of delicate design was profusely used for balconies, fanlights and railings. The style may be, in Gwilt's words, a "corruption of the

worst period of Roman art," but nevertheless we thank the brothers for the lightness and delicacy of their exterior elevations, and for well-planned and gracefully decorated interiors. In those days to live in spacious rooms of good proportions was preferred even above proximity to the Tube. Robert Adam, like several of our architects, came from beyond the Tweed. He learnt the rudiments of his profession under his father, himself a successful architect, and after some years of diligent study in Italy, where he formed a close friendship with Piranesi, he settled down to a prosperous and lucrative career in London. His brother James soon joined him. Their work was distinguished by great attention to detail. Furniture and equipments, from carpets and tables to wine-coolers and candlesticks, were designed and constructed with as much care as the buildings they were to adorn. The "Adam style" has taken a permanent place in our museum-labels and sale-catalogues. The career of the brothers as architects, decorators and designers covered many years, and the list of houses built or equipped by them is of formidable length. It includes Kedleston, Syon House, Osterley, Ken Wood, Luton Hoo, Nostell Priory, Croome Court and Bowood; in London there are Lansdowne House, Apsley House, Stratford House (now the residence of the Earl of Derby and re-named), Boodle's Club, and houses in Whitehall, Portman Square, St. James's Square, Fitzroy Square, Bedford Square and Portland Place, besides the Adelphi and the Admiralty Screen. The Orangery at Bowood [PLATE, A] is said to have been designed to satisfy a wish of the 1st Marquess of Lansdowne for a building to resemble the Palace of Diocletian. The dining-room [PLATE, C] formed part of the older building incorporated in Adam's work and decorated by him. The wide activities of the brothers in furniture designing are exemplified in their published works. For the Earl of Harewood's mansion near Leeds, built by a local architect of repute, their designs were carried out for the most part, if not entirely, by the famous firm of Chippendale [PLATE, B, D]. Much of the work of the brothers has been demolished or disfigured. What remains is gradually disappearing. Harewood House in Hanover Square was destroyed only a few years ago. At the present time it seems that Stratford Place is about to fall into the hands of the house-breaker. An author and publisher who have collaborated to give us such a work as forms the subject of this notice have therefore done a real service to art. Mr. Swarbrick has taken great pains over his work and has carried his investigations to the very limits of his subject. He divulges Robert Adam's political leanings, and records that he became a member of Parliament, which no doubt added to his prestige at the time. Mr. Batsford's architectural publications



(A) ITALIAN GARDENS AND ORANGERY, BOWOOD (FIG. 131)



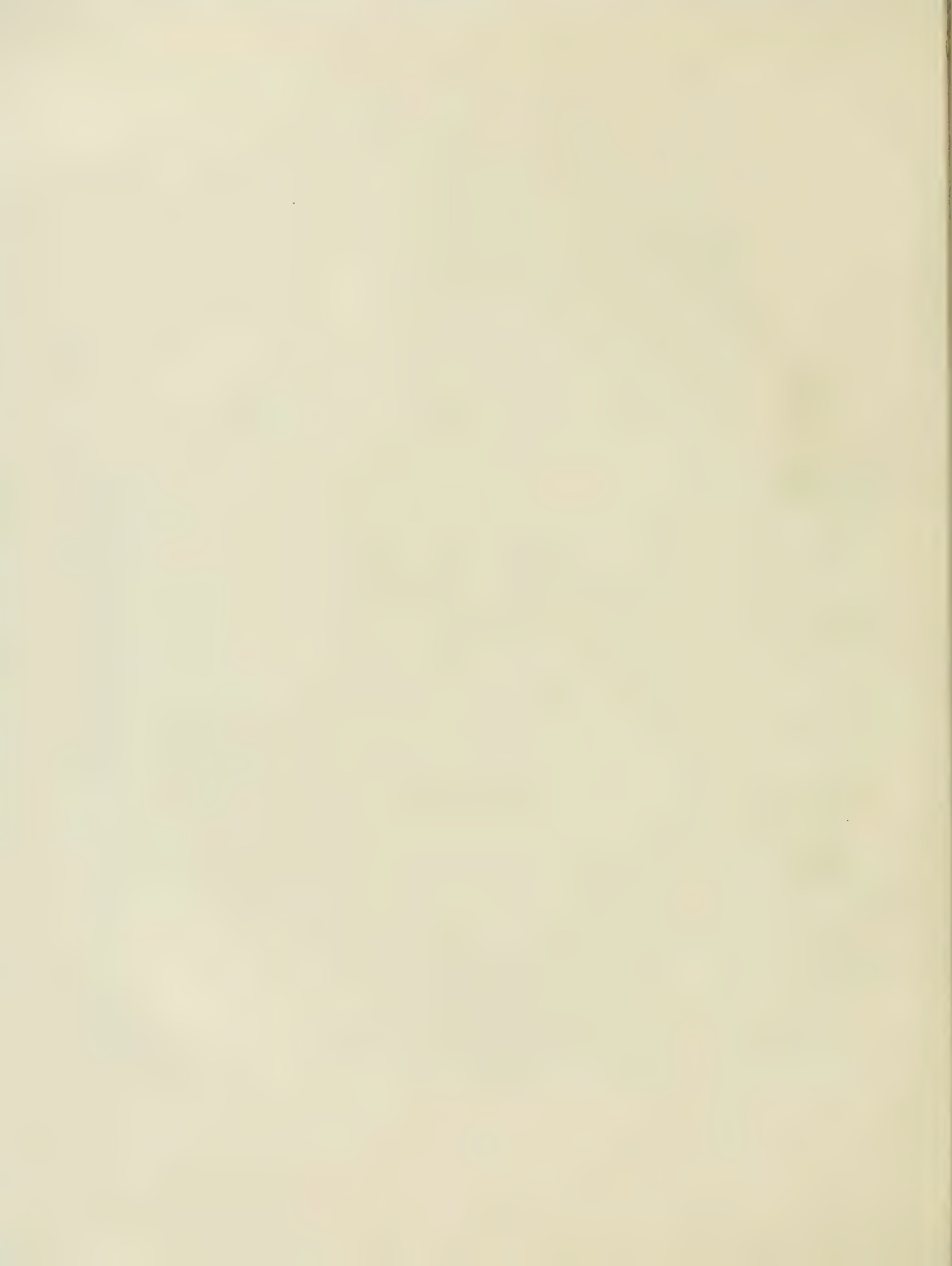
(B) TORCHÈRE, HAREWOOD HOUSE, YORKS. (FIG. 44)



(C) DINING-ROOM, BOWOOD (FIG. 132)



(D) PEDISTAL, HAREWOOD HOUSE, (FIG. 157)



are well known, and all that need be said on that score is that his standard has been maintained in this volume.

A. F. K.

(1) KLEINE VELAZQUEZ-STUDIEN; AUGUST L. MAYER; Munich (Delphin), M 5.

(2) "THE ANGELS APPEARING TO THE SHEPHERDS", BY VELAZQUEZ: a critical study; M. H. SPIELMANN, F.S.A.; 34 pp., 7 illust. (Medici Society) 2s. 6d.

(1) This book contains four essays dealing with various interesting questions of authorship and iconography. In the opening essay, Dr. Mayer discusses the two much-debated Villahermosa portraits, taking side with those who look upon them as authentic works by Velazquez; of considerable interest is the connection which Dr. Mayer is able to show exists between the Villahermosa portrait of Olivares and Rubens's portrait of the same person in the little sketch in the Cardon collection at Brussels. The other subjects discussed in this well-illustrated book are the last portraits of Olivares, the portraits of the Infanta Maria Teresia and the portrait of Velazquez's wife Juana Pacheco de Miranda.

T. B.

(2) This well produced monograph contains all that can be urged from historical records and comparative illustration in favour of Velazquez's authorship of the picture described. Though many of the details illustrated do not in themselves greatly strengthen Mr. Spielmann's argument, his evidence is very well and clearly marshalled. Among contemporary critics Sir Walter Armstrong supports Mr. Spielmann's contention, as does also more positively Dr. Mayer, whose "Studies of Velazquez" is noticed herewith by another reviewer. Though the transit of the picture from the Louvre to London might suggest the possibility of a break in its history, critics such as Stirling-Maxwell and Waagen wrote of it when in England without any apparent suspicion of mistaken identity, and ascribe it to Velazquez. Nor need some uncertainty of its whereabouts between 1863 and 1912 be taken into much account. There is, therefore, a good body of extrinsic evidence in favour of Mr. Spielmann. Nevertheless, the intrinsic evidence against the authorship of Velazquez offered by the picture itself is too strong for it to be accepted here as his work.

G. L.

THE PORTRAIT OF CATERINA CORNARO BY GIORGIONE (finished by Titian); HERBERT COOK; 12 pp., 6 pl.; (Waddington).

The fine portrait which Mr. Cook was fortunate enough to obtain from the Crespi collection at Milan, and to add to the splendid collection of works of art at Doughty House, Richmond, has been already dealt with by Mr. Holmes in the pages of this magazine. Apart from the question of its having been painted by Giorgione or Titian or by both, or as some would have it by neither of them, Mr. Cook seeks to identify the subject of the picture with Caterina Cornaro, Queen of Cyprus, so noble a figure in the history of Venice. Mr. Cook has collected the evidence in favour of this

identification in a well-illustrated *brochure*, which is a valuable possession in itself. Our readers will remember that the painting contains two portraits of women, one the main subject, the other a profile bust painted in *grisaille* on the parapet on which the lady leans her hand. It is necessary for Mr. Cook's thesis to establish the identity of these two portraits as representing the same person, but he does not enter into the discussion, although the identity seems to me open to question. The *grisaille* portrait does bear some resemblance to the accepted portraits of Caterina Cornaro, whereas the lady herself seems to be of different type of face. It may be suggested that as the *grisaille* portrait appears to be a later addition, the lady represented was one of the Queen of Cyprus's attendants, and that the *grisaille* portrait of her mistress was added to indicate this relationship. In any circumstances, it seems difficult to accept the main figure as a portrait of Caterina Cornaro, in spite of the interesting evidence which Mr. Cook has put together in these pages.

L. C.

DAS KOLORIT IN DER VENEZIANISCHEN MALEREI, Band I, DIE KARNATION; MARIA GRUNEWALD; 237 pp. Berlin (Cassirer), N.P.

It is difficult to be quite fair to this book. The author has obviously been at much trouble, and yet the uses of the book, even to the specialist, seem somewhat limited. The author's method is to go through the principal paintings of the chief painters of Venice up to Tiepolo and to analyse (giving no quarter to the reader) the colours in each, hoping to find "carnation". When she has found "carnation" she takes great pains, and many footnotes, to show that it has not been "restauriert", and should it have been so, points out exactly what has been done. However, there is a good deal more than this mere "textual" criticism of the various paintings. The strongest expression of "carnation" is to be found in mosaic. It is practically certain that the colours came from Byzantium originally, and Venice was of course always much under Byzantine influence. Which had the initiative in the development of "style", mosaic, fresco, easel-painting or miniature? Pictures are obviously not as effective as mosaics, from the very material. Signs of a new view of colour show themselves in the second half of the trecento. Is the movement in Venetian painting to be traced to outside influence? Probably a certain amount of the change was due to Guariento, the Paduan who painted the *Paradise* fresco in the Doge's Palace between 1365 and 1367. Gentile da Fabriano, whose connexion with the Doge's Palace dates from before 1414, also had an influence, but even in him there was only a certain relaxation of the old system of colour. The first Venetian consistently to employ carnation monochromatically was Jacopo Bellini, who went probably with Gentile to Florence and there learnt his method. The *Madonna*, ascribed to Jacopo Bellini, in the Uffizi, shows

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monochromatic carnation. Bartolommeo Vivarini is too monochromatic in his treatment of carnation. Giovanni Bellini (d. 1516) uses carnation monochromatically in his earlier works. The two Bellini were the first to adopt polychromatic carnation, Giovanni's first picture so treated being the Rimini *Pietà*. The latter portion of the book is largely concerned with Titian, of whose *Sacred and Profane Love* the author has much to say, a good deal rather wearisome, though highly conscientious.

G. N. P.

THE BEAUTIFUL; an introduction to Psychological Aesthetics; VERNON LEE; viii + 158 pp.; ("Cambridge Manuals", Cambridge University Press), 1s. net.

This is a volume in the Cambridge Manuals of Science and Literature. The sub-title sufficiently describes the author's aim, which is to explain

aesthetic preference by the facts of mental science. The brevity demanded by the need of compressing so large a subject into so small a treatise will make Vernon Lee at times seem to the beginner a little difficult to follow; but a little patience in the study will show with what ability she has contrived to make each step in the progress clear, and avoided excessive refinement and subtlety. The chapter on Empathy is perhaps the most important and the most satisfactory of all. On page 96 there is an interesting suggestion about the stylization of palæolithic art—the subjection of the representative element to æsthetic preferences established in the course of weaving, making pottery and so forth. What Vernon Lee has to say about the extra-æsthetic ends of art is also instructive and noticeable.

A. B. L.

A MONTHLY CHRONICLE

O MATRE PULCHRÂ.—It was in France in 1885 that I received a lesson in criticism that I have not forgotten. Monsieur Degas, then in the fifties, and at the height of an uncontested and world-wide reputation, was at work on a portrait group for which I was one of the models. Gervex, then a young man under thirty, was another. During a rest, I was somewhat surprised to see Degas, by a gesture, invite Gervex to look at the pastel on which he was working, and Gervex, in the most natural manner in the world, advance to the sacred easel, and, after a moment or two of plumbing and consideration, point out a suggestion. The greatest living draughtsman resumed his position at the easel, plumbed for himself, and, in the most natural manner in the world, accepted the correction. I understood on that day, once for all, the proper relation between youth and age. I understood that in art, as in science, youth and age are equal. I understood that they both stand equally corrected before a fact. I understood that the inclination of a line in the 360° of four right angles is the same whether the observer be himself in the twenties or the fifties.

At the opposite pole of this example of French manners in art, I may quote a recent experience in another country. "You persist", a fretful and valetudinarian colleague said to me a few years ago, "in judging the work of your friends by the highest standards. If you are not careful, Sickert, we shall apply the same tests to your own work". And this threat was seriously intended as a punitive measure! It is not only of Ruskin that has been said: "Damn the fellow, why doesn't he back his friends?"

Impenitent, I continue to judge the work of my contemporaries by the highest standards, if for no other reason than that I consider this the most polite proceeding possible.

There are writers whose defence of the moderns is of a most compromising nature. We know in

Paris, and in Germany, and here, the so-called "*critique d'avant-garde*". Whether his attitude is due to cynicism or to innocence I have never quite made out, but I am inclined to think the latter, combined probably with the journalistic instinct for the "up-to-date". The *critique d'avant-garde*, who has made "a speciality of modern art", will say with great complacency, "I do not care for old pictures", or, he will say, "I don't like Poussin". But, my innocent friend, can you not see that in saying such things you deprive the butter with which you are basting us moderns of all savour? To begin with, a critic does not speak of his "likes", or his "dislikes". To *understand* modern art at all you must have *understood* Poussin, since it is by way of Poussin, among other channels, that modern art has become what it is. What would you think of an English historian who, in writing of this century should remark, incidentally, that he didn't care much about Queen Elizabeth, and had never heard of Bismarck?

To give the devil his due, my friend and conductor of the Vanguard, there is one vice of which you cannot be accused, and that is snobbishness. Or if you can be convicted of snobbishness, it is an inverted snobbishness. You would appear to have only one æsthetic principle as a guide, namely that commercial success is the mark of bad art. But to begin with that isn't an æsthetic principle at all, and, secondly, it is not true. Hogarth, Turner, Corot, Keene, to name only a few, were commercially successful. You are by now, of course, distinctly timid about allowing any good qualities to Sargent, and you are reflecting whether it is not high time to throw Augustus John, who has clearly become compromising, overboard. Take my tip. Don't!

If I try to analyse my reasons for the thrill of complacent satisfaction with which I am filled by the cumulating triumphs of the most modern painting, I find that they form part of the same set

of sensibilities and experiences as lead me to understand the perfection of the drawing by Dürer of *The Brazen Serpent* that was reproduced in these pages last month. There is no such thing as modern art. There is no such thing as ancient art. The antithesis is as senseless as would be the division of history into centuries. History is one unbroken stream. If we know Degas, Degas knew Ingres, and so on, *ad infinitum*. I knew Sir Edward Watkin, and he knew an old lady who had sat to Reynolds. A critic who declares himself "for" modern art advertises his connection with art in much the same way as the larrikins and the shop-girls on the towing-path at Hammer-smith do their connection with the universities, when they sport a dark or a light-blue rosette on boatrace-day. The partisanship, in both cases, is disinterested, it is flattering, it is even touching; but it has in it nothing decisive.

No one can be better prepared than are the readers of this magazine, among whom I have been one of the most faithful, for the immediate appreciation of the wave of excellence that the younger painters are throwing at our feet from the unnumbered laughter of the seas of past experience. Our editors have ransacked the museums and cabinets of the world for the choicest morsels in the history of the art of all countries, to set before their readers in reproduction. The moment seems to me to be ripe for bringing our archæology up to date. I think the addition of the following pages in reproduction would go far to prove that all art is one, and that as we see much to envy in the ancients, they too would be content if they could cast their deified eyes on the work of the more blessed among their Sunday-children.

Let us have the *Children bathing* of Mr. John (12) and his psychological revelation of the Minister of Munitions. Let us have Vanessa Bell's *Portrait of Mrs. Hutchinson*. Let us have the two still-lives (11 and 21) of Nina Hammett from the Alpine Club. From the Allied Artists' Association let us have, first and foremost, the amazing *Natasha* (97) of Thérèse Lessore, and Mr. Nevinson's *Mitrailleuse*, which will probably remain the most authoritative and concentrated utterance on the war in the history of painting. This must be for the nation. And then, in a more amiable vein, *On the road to Croke Park* (9) by Mr. Yeats, and the landscape with the tall red house, the sunlit tree and the railings, by Jean Anderson. And let these be followed, as time goes on, by other and fuller selections made, not by me, but by colder and, perhaps, less prejudiced advocates. W. SICKERT.

THE PUPPET-PLAY.—Two exhibitions of puppet-plays given in London this spring show that noble old art both moribund and starting life anew. Mr. Clunn Lewis, whose puppets performed for his own "benefit" at the Æolian Hall in Feb-

ruary, is perhaps the last of the old workers of "motions", or puppet-plays, whose history in England goes back far beyond the play of Ben Jonson, "Bartholomew Fair", that celebrates them. Of recent years the picture-palaces, music-halls and theatres have almost extinguished the desire for the puppet-show, whose patrons are now only to be found in small and remote villages. His performance was interesting, not only for the appearance of his Mother Shipton, a doll 200 years old, but for his representation of an old drama, "Maria Marten; or, the Red Barn", and for the knowledge that we were seeing the last of the regular tradition. Mr. A. S. Wilkinson, on the other hand, whose puppets gave a series of performances in Chelsea during March, is a painter whose "motion" is his amusement. He cuts behind Mr. Clunn Lewis's art, and picks up the tradition some two centuries back. His puppets are modifications of the figures of the *Commedia dell' Arte*. Made by his own hands, they have firmness and simplicity of design, and even more flexibility than is necessary. Arlecchino was almost too humanly graceful. For it is important in the handling of puppets to secure that they shall not be too life-like. The conventional movement, the symbolic gesture, is the very quality which Mr. Gordon Craig and other advocates of the puppet-show desire; and how much can be expressed within those limits was made plain by Mr. Wilkinson's handling of his Pimpinella, whose dejection on being deserted by a champion was profoundly moving. The study and practice of the puppet-show is of peculiar value in the present day (or will become so in the future "after the war"), when theatrical producers are trying how to subdue the actor, with his obtrusive flesh-and-blood and his not easily calculable emotional power, to the definite style and order of the production as a whole. Such puppet-theatres as Mr. Wilkinson's are first-rate fields of experiment, besides sources of choice and delightful entertainment.

HAROLD CHILD.

THE RED CROSS AUCTION AT CHRISTIE'S, 1916 (*second notice*).—The date of this auction, already announced for April, is now fixed for Thursday, the 6th. In the second advertisement, drawn up by Messrs. Christie, on the cover-pages of this magazine, we are glad to note that a charge of half-a-crown will be made for admission to a private view on 3rd April, of the whole collection, and of another half-a-crown for the catalogue, in both cases, entirely for the benefit of the Societies. Though the sale is no longer a novelty, the number of contributions is so great that it is expected that the sale will last for three weeks, in itself alone a generous devotion of time and space by Messrs. Christie, and evidence that owners still desire to share in the benevolent work of the Societies. In fact, individual contributors number over 4,000, of whom many must have

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made real sacrifices of feeling and money-value. In the same advertisement may be seen a list of the numerous different species of objects of art contributed. Full details can be learnt and the Societies assisted by purchasing the catalogue, which, at the time of writing, has not yet appeared. Some items may however be mentioned. In the picture section, we shall find among the names of deceased painters : Rembrandt, Gainsborough, Turner, David Cox, J. F. Lewis, Gérôme, Millais and Leighton ; among contemporaries who present their own work, Sir Edward Poynter, Mr. D. Y. Cameron, Hon. John Collier, Mr. Laszlo, Mr. Augustus John, Mr. Lavery, Mr. W. Orpen, M. Raemaekers, Mr. Raven-Hill. Artists are again offering to fill frames for the highest bidder. The collection of engravings, mezzotints and coloured prints will alone take a whole day to sell. Rare prints passed unrecognized at last year's sale for low prices, so collectors should be on the look-out. The section of *bijouterie* is very large, including personal ornaments of H.M. the Queen. English plate of all periods is well represented ; among it is an Elizabethan chalice and patten and a Charles II plain Communion-flagon.

AUCTIONS

SOTHEBY will sell the Rev. Arth. C. Headlam's collection of Greek coins, Lots 1-155, on 8 May, 156-297 on 9 May, and 298-471 on 15 May. Dr. Headlam, the distinguished scholar, formed the collection himself to illustrate the development of Greek art and of Greek life, political and social. Besides being a Fellow of the R. Numismatic Society, a list of Dr. Headlam's works shows how likely he is to make a good collection of this illustrative kind. An interesting preface points out that the catalogue is intended to initiate a new arrangement of Greek coinage, not, as hitherto, according to geographical divisions, but rather according to the development of the coinage itself. Two groups under this system, the early electrum and gold coinages, and the coinage of the Macedonian kings and the Diadochi, are among those most fully represented in Dr. Headlam's collection. The catalogue seems to be exceptionally well made and there are 10 plates illustrating nearly half the lots. Price, 1s. 6d.

CHRISTIE will sell the late Mr. Thos. Jas. Barratt's

The ceramics are of all sorts and dates, oriental and European. A fine Haga dish is given by Queen Alexandra, and a Sèvres group by the President of the French Republic. H.M. the King gives a handsome embroidered panel and King Manoel a beautiful Chinese embroidery to the section of textiles. The literary section, organized by Mr. Edmund Gosse, is particularly important, including 1st editions, many of them presentation copies, fine bindings, books with rare plates and from famous presses, holograph MSS., and autograph letters.

The Director of the National Gallery of Ireland requests us to make the following announcement :

The office of resident Director of the National Gallery of Ireland, to which a salary of £500 a year and travelling expenses up to a maximum of £150 was attached before the war, will be vacant in June next. The Treasury has reduced these sums for the period of the war to £350 per annum and a maximum of £100 respectively. Candidates for the office are requested to send in their applications to the Director, National Gallery, Dublin, before the 1st day of May.

collection of modern pictures and drawings, and works by the early English landscape painters, with some sculpture, on 11, 12 May. The sculpture, 8 pieces, is to be sold on 11 May, the drawings and paintings on both days. There are 13 Constables, 9 Morlands, 4 David Coxes (2 pictures and 2 drawings), a couple of Bonington pictures and of De Wint and W. Hunt drawings, and a Turner drawing and a picture. Some, such as David Cox's *Vale of Clwyd*, and Morland's *Belinda*, are well known by exhibition, as was once Gilbert's *Field of the Cloth of Gold*. Most "amusing" of all will be to observe the value now placed on the best known of all the pictures, Landseer's *Monarch of the Glen*, which the catalogue tells us the House of Commons—whether for critical or sumptuary reasons is not known—refused to allow the House of Lords to hang in its refreshment-room. And we shall also have some evidence whether *The Twins* or a service of 1858 plate would have proved a sounder choice economically when the late Mr. Robert Stephenson preferred the picture. The illustrated catalogue costs 5s.

ART IN A SOCIALISM, A LECTURE BY ROGER FRY

"WHAT is art?" said Sidney Webb, and would not stay for an answer, or at least insisted that it should be of such a kind as would not interfere with a well-disciplined and completely pigeon-holed state. The artist in the widest sense of the word represents the crucial difficulty of all socialisms. He is an anarchist by nature, or rather he is one of the anarchists that socialism must either crush or make room for. The other anarchists are the insane, the religious and the philosophers ; all of these on different grounds deny the supremacy of the ethical dogma on which societies are founded—on which socialisms as the completest conceptions of society are bound

most to insist. All of these four maintain on different grounds that there are values which they put before ethical values—that for them ethics is only of the nature of mechanism, not an end in itself.

The madman (including as he does most criminals) assumes that his personal desires and beliefs are paramount, and as we have no method of coming to terms with him, we shut him up in lunatic asylums and prisons.

The religious says that certain states of mind are of supreme value—the state of loving God or loving man or loving one's own soul—and he has nearly always been willing to tolerate

infinite disasters and untold cruelties so long as he thought they might conduce to these states of mind.

The philosopher—by which I mean the lover of truth—believes that a particular way of apprehending the universe is of such supreme value as to demand any amount of sacrifice both on his own part and on that of other sentient beings.

And the artist is equally intransigent and intractable. He searches for a vision of reality—of a reality compared to which our external and practical life is but a chaotic and unintelligible phantasmagoria. No doubt the madman is the only one who acts fully up to his principles and suffers the full penalty of his heresy.

Each of the other three has a certain stock set of blandishments and cajoleries by which they can deceive both themselves and others into thinking that their functioning is of benefit to society. But if they are honest and clear-sighted they will have to admit that these benefits are accidental by-products; that their attainment was not the end proposed; and that they would pursue their end none the less determinedly were no such benefits to result.

Now any complete socialism must take account of these people. They are all different forms of intransigents, of anti-socialists who will not sign the social contract, and I doubt whether anything will be gained by glossing over the fact with specious generalities and vague expressions of sympathy and goodwill. Socialism might conceivably treat all intransigents in the same way and shut them all up either together or in separate prison establishments. It could then in happy unanimity proceed with its work of a perfect adjustment of all practical human activities. It would deny the life of the spirit except in so far as it is fed by and manifests itself in purely interhuman relationships.

I am far from denying that such a state would be enviable and even happy, but it would suffer from the fact that it would be only imperfectly human. One cannot, in fact, deny, however much one may deplore, that man has a spiritual life outside of his interhuman relations, and that he clings to this spiritual life with fierce tenacity, often declaring that his duty to God or his curiosity about the universe or his love of beauty comes before his duty to his neighbour. What is more, he tends to reverence the people in whom this spiritual life manifests itself more highly, to remember them longer and with more love than he does the benefactors of his race or country. So that, for instance, Jesus Christ, Chaucer and Shakespeare are a good deal nearer and dearer to us than Hadrian, Henry II and Queen Elizabeth. Supposing, then, that our socialism decides that it cannot suppress or eliminate these intransigents, that in some way or another it must tolerate and accept them, what, then, can it possibly do with them?

The question is in modern life mainly an economic one. These intransigents who refuse to sign the social contract are, of course, from the socialistic point of view somewhat unreasonable. They ask to benefit by the common efforts of society—they ask to be fed and clothed without contributing their share. They have the power to make this somewhat preposterous demand because they are willing to starve rather than give up their own special non-social functions. They are frequently helped to take up this impossibilist position by a superb incapacity for any other work but that of expressing the spiritual life within them.

Now, it would, I take it, be harder for a socialism to let individual citizens starve than for any other kind of society. Also, since nearly all the individuals composing the state have some intimations of the spiritual life, though these may not be strong enough to interfere with their practical life, they cannot help feeling some kind of regard, even a special regard, for those in whom it is more highly developed, however anti-social it may make them. It will have, then, to make some kind of an enclave within its borders where the intransigents can find a subsistence; and in this enclave the writs of strict justice in the relations between social individuals will not run. In this, our socialism will, I suspect, have least difficulty with the lovers of truth, and this for two reasons: one, that their activity is so rich in by-products that confer material benefits on society (as for instance all applied science) that they might—at least *en masse*—be regarded as contributing their full *quid pro quo* to society. This, of course, is only an appearance, since any attempt to make them work for beneficial

results and not for abstract truth would in the end kill the whole of their activities, and if they are regarded at all in the light of servants of the state there will be a continual pressure brought to bear on them to cut off those speculations, such, for instance, as metaphysics and the higher mathematics, which give no promise of ever paying dividends.

The other reason why the truth lovers would be easy to deal with is that it is a comparatively simple matter to estimate the aptitude of any individual for the search for truth, since his power of grasping already ascertained truth can be roughly measured (by people called examiners), and this may with some approximation be regarded as an indication of his power of discovering new truth. How our socialism would deal with the religious intransigents I cannot guess, but I think they would be rare. Some forms of organized or applied religion might be maintained in the state service, and these might canalize and drain the religious emotion so thoroughly that it would rarely overflow into saintliness. And it is only saintliness, I take it, which would refuse to come to terms with our society.

And now for the artist, perhaps the most difficult obstacle of all, since the artist, rare though he is, is more common than the saint and in his own way quite as intractable. To understand the problem we must consider a little more fully the position and functions of art in our highly developed commercial and capitalistic state. I will use art in its widest sense for the moment of any work done upon useful objects which is over and above what is necessary for their use, and of any work done upon objects which subserve no practical function. I include, then, in it any ornamental work put upon buildings or upon ironwork, patterns of wallpapers, carpets, textiles, all but what is strictly necessary in dress, all pictures, all the adornment of advertisements, the cinematograph, all theatrical writing and performing, all music, all literature that has no immediate practical end in view.

There is, it will be seen, an immense amount of work done at a fabulous cost to the community which comes under this heading.

Now let us consider with what motives and for what purposes this vast and expensive effort is made in our capitalist state. I believe two main objects are envisaged—one, play, diversion or recreation, and two, prestige or advertisement of one kind or another.

Play—take the theatre: how many times have we heard the actor-manager's apology for making a fortune out of a thousand nights' run of some piece of blatant idiocy? "Well, you see, people have had a hard day's work in the city, and they don't want to do any hard thinking or deep feeling after dinner; they want complete relaxation, and that's what we give them"; and he slaps his breast with the thought that he, too, has done his bit for the common good, and sees no reason why he shouldn't be uncommonly well paid for it.

All the same, an uneasy feeling keeps cropping up that all isn't well, that there might be something else in the theatre than this—that there might be some positive good, something not merely subservient to Mr. Jenkins's next day's office work—something that might even justify his being a bit off the spot next day.

The publishers tell the same tale, that almost the only goods worth handling are those which in one way or another divert and relax. The "movies", being nice ultra-modern, frankly capitalistic concerns, with no haunting memories of another state of things, have no qualms, and do not need to make any sort of apology. So far the cinema has not begun to do anything or dream of anything which would make its professors refractory to our purely social sense.

Now consider examples of the other motive, prestige, as we may call it in polite life and among the professional classes, advertisement as it appears in commerce. Nearly all the so-called decorative arts come under this head—I was going to say all architecture, but this may be too sweeping, but at any rate a great deal of it. I remember hearing from a man who was doing his apprenticeship in an architect's office the following story. He was a well known and highly respected architect, a Royal Academician who had only just missed knighthood by some slight accident. He was building an immense insurance office; the designs were already nearly finished in detail, when word came that at a recent meeting of the board it had been decided that there must be ten thousand pounds' worth more

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ornament put in the façade. I need scarcely say with what alacrity the decision was complied with, and that without the need of any serious alteration in the plans already drawn up.

The cottager's lace curtains in the front parlour, the ornamental brass bedstead in the lodging-house, the expensive etchings and water colours in the physician's consulting-room, the duchess's diamond tiara, all these and how many million other works of art are produced and sold and bought with the object of securing prestige or advertisement to the happy ones who are rich enough to buy them, a prestige and a happiness which are heightened by the almost universal jealousy of those who have to put up with something "practically equal".

In America, where so many phenomena of our social life are brought into more vigorous relief by the priceless *naïveté* of its inhabitants, the prestige value of art is quite clearly understood and quite frankly accepted. Mr. Hiram S. Bounder, having made his pile in the Middle West, has done with mere advertisement, and now turns his attention to prestige, a slightly more difficult matter. He begins, perhaps, by buying up the greater part of some company's stock and carrying the quotations to an unheard-of point; but he is little better off. In Wall Street he may be reckoned a new force, but the flutter will not reach to the drawing-rooms of the great, and there are hundreds of his compeers who can do the same stunt. Then, if he is a clever man, he may try to become a public benefactor, but in America a gift is looked upon as a weapon—a weapon which only those who are authorized to carry arms (who are in effect knights) must be allowed to use—and he will probably find the door closed to all really profitable benefactions. But no one can prevent his buying "the finest Vandyke that has yet come into the market", no one can prevent him and the dealer arranging together that he shall pay for it twice as much as anyone has hitherto paid for a Vandyke, and no one in America is likely to boggle at the obvious conclusion that it is twice as good. Anyhow, this time all the drawing-rooms will be buzzing with the news, and however little Mr. Bounder has been appreciated heretofore for his personal charm, everyone will have to go to his next party in order to have seen the celebrated old master.

These, then, diversion and prestige, seem to me almost the only springs of artistic effort in the capitalistic state. I think we may safely say that no art produced *with a view* to satisfying either of these wants can be good art, but we have seen in the case of Mr. Hiram S. Bounder's picture that good art, once produced, may turn out to have a prestige value, just as a discovery made in the search for pure truth may lead to vast economic values. There is, of course, another motive for the production of art—namely, the love of art itself as a spiritual need. The class of people who feel this acutely enough to spend money on its gratification is, however, so small that, in comparison with the vast mass of artistic trading which we have considered under the previous headings, it is almost negligible from the economic point of view. It is not, however, negligible from the point of view of the artist.

We have considered the economics of art in the capitalistic state so far from the point of view of the demand. Let us now consider the producer and how he fits into the capitalistic state. I think one may divide those calling themselves artists into three classes—the frankly bad, the pretentious or solemn bad (known in France by the convenient title of the *faux bons*), and the genuine, among whom, as a rule, the only good artists will be found.

The frankly bad artist is, of course, a simple trader. He supplies the demand, usually for amusement, and he frankly endeavours to satisfy it. Such are the writers of musical comedy, of the ordinary play, the ordinary novel or magazine story, the painters of nine-tenths of our pictures. Being a trader, the bad artist is not in any way anti-social in our present commercial state. He sets up no standard that the ordinary merchant does not accept. I see no difficulty between him and socialism—our socialism would take over and run his business, as it would take over and run the manufacture of, let us say, penny toys. As it is, he works for a living, and if the State supplied him with a living it would do just as well as the living he gets now from private individuals. He would become a part of the State department which supplied and controlled amusements.

The solemn bad artist works mainly not to supply amusement, but prestige. He depends for this on exploiting the prestige value which real art acquires after a lapse of time. Only for

various reasons his work, owing to its not being the genuine thing, acquires prestige value much more rapidly; but he always depends upon the fact that he is mistaken for a certain time for the real article. When once he is detected (which generally happens shortly after his death) his prestige value disappears almost at once.

The real artist depends for his very precarious existence upon two things: (1) the chance of having enough to live upon—being a parasite upon society, or (2) the enthusiasm of that minute group of people who actually love art. The amount of money at the disposal of this small group (usually none of them are rich) is so limited that what we may call the pure art value of modern works of art is very low compared to the prestige value they tend to acquire later.

Let me give you an instance of the kind of way this works. Henri Matisse was for years nearly starved. He then met a family of Americans living in Paris. These people had a strongly developed passion for art, and, although they were not wealthy, they managed, by buying almost everything Matisse did (at the low rates of their pure art value), to keep him going. In course of time his work began to be so far recognized as to give it a considerable prestige value, so that he is now bought by large collectors all over the world.

It generally happens, however, that a serious artist's work does not acquire prestige value till after his death. I do not wish to suggest that prestige value ever follows strictly on real artistic value even after a long lapse of time. I have seen portraits by Hoppner which were no better than the average salon picture sold for £20,000. All sorts of disturbing influences, fashions deliberately set going by dealers, and so forth, enter into the problem. All one might venture to say would be that after the lapse of a considerable time, it may be centuries, prestige value tends to correspond more or less with real art value, though it always greatly exceeds it.

Thus far, then, we have considered art production as it appears in our modern capitalist state.

Let us now try to get a clearer vision of what would happen under some form of socialism. First, with regard to the art which satisfies the desire for relaxation and amusement. With the more even distribution of wealth and the presumably greater amount of leisure which such a state implies there would be, I think, a much larger demand for this class of art product. There would be more work than ever for what I have called the frankly bad artist—more magazines of fiction, more bad novels, more melodramas, more cinematographs.

On the other hand, the art which plays for advertisement and prestige would be much restricted. First of all, literal advertisement would largely disappear; it would be confined to giving necessary information. All that elaborate work of persuasion to patronize so-and-so's soaps, with the continual crescendo which results from similar persuasions by rival firms, would disappear, and with that an enormous trade in art of a kind. Prestige might be less affected, but it, too, would suffer. In the first place, there would be something much more like equality of wealth and social opportunity. Moreover, no one by any exertions could accumulate the vast sums of personal property which make prestige the only outlet for expenditure. Prestige has, moreover, in our capitalist state a money value. Mr. Hiram S. Bounder, for example, might well recoup himself for the price of his old masters by his daughter's increased prospects in the marriage market, but under socialism there would be no money prizes for prestige to win.

Modern architecture, as we understand, would almost certainly go by the board; not at once, for the habit of ornamenting buildings would go on from social inertia, but when the motive of advertisement was gone there would be a tendency to give it up. It is worth while for Selfridge to build a shop to look like a Roman palace, because it arrests the eye of everyone on top of every 'bus that goes along Oxford Street; but if it were a Government store, where everyone went because there was no choice, it would surely occur to some ingenious and honest head of a Government department that he could save money by making it just with walls, windows and roofs, with no more to do about it, and that not one person less would come to buy there. Government offices might still have architecture, because the officials would still like to advertise the importance of their functions, but that would be all.

In our socialism, then, we should see a great fall in the

prestige value of real art and a great restriction in the production of art for prestige. This would surely be a gain from the point of view of real art. The ground would be cleared, a deal of confusion would be done away with.

We should have, on the one hand, the increased production of art for diversion—a production carried on by more, and perhaps more talented, "bad artists", and, let us assume for the moment that they continue to exist, the small number of genuine artists. The contrast between these two groups would be fairly sharp and clear, because we should have eliminated the intermediate class of the solemn bad or *faux bon* artist. Now, the *faux bon* is in our present state the worst enemy of the real artist. By his ingenious methods of protective mimicry he filches from the real artist his claims to recognition and honour, while his trading instincts enable him to turn these stolen goods to excellent practical account.

We come now to the crucial problem itself, the genuine artist—the only really anti-social intransigent kind. I have assumed all along that we do want him to exist. However good socialists we may be, we all have, I believe, a hard core of anarchism within us which claims the gratifications of the individual spirit as one of the supreme goods of life, and many of us know that the artist is necessary for this. I sometimes think that Wagner was right in his theory (I suppose based on Schopenhauer's) that art is *par excellence* the spiritual food of those who are emancipated, while religion must always remain the chief spiritual gratification of the mass of mankind. In any case, much as I detest our capitalist civilization, I would hardly change it for a socialism which was set on the elimination of the genuine artist.

Now the one clear advantage which our present capitalist state has in this respect is the toleration of social parasites. In America, where public opinion objects violently to the idle and harmless parasite, artists can hardly exist at all—in practice they are forced to lead their parasitic existence in Paris and London, where they can escape notice.

Let us admit that the chance of the gift for artistic creation falling to one of the comparatively restricted number of parasites is a small one, but it does occur, and the mere chance being open gives us the hope that the type may always just survive.

Now in our socialist state that chance is destroyed. What hopes are there, then, for the genuine artist. A first idea occurs—perhaps he might earn a living as a "bad artist", carrying on under cover of supplying distraction, the work of being a real artist. It is an attractive idea and appeals to our romantic imagination. I think it is essentially false, however. In this respect Shakespeare has all unwittingly done us a good deal of harm. It is known that Shakespeare did carry on the trade of a bad artist, and it is also recognized that he was surreptitiously almost the greatest of the good. In proposing him as an example, however, people overlook the fact that he was in this respect a very exceptional being. Imagine Flaubert, for instance, asked to do this double job, and you see at once disaster. I would far rather have Shakespeare than Flaubert, but I would not approve of a society which automatically murdered all its Flauberts. No, we might get a Shakespeare once every thousand years, but I

think any one century would have to think itself lucky which produced two or three Arnold Bennetts and H. G. Wells, and frankly that is not good enough for me.

And when one thinks of pictorial art and sculpture the case is far more desperate than for literature. For this reason: representative art, literature and painting, make a double appeal, one through the form, the other through the subject matter. Now it is certain that it is only by the subject matter that the demand for diversion will be satisfied. In literature the artist's effort at expression by form is less seriously interfered with by the content than in the case of painting. Literature allows of a great many more subsidiary non-aesthetic interests without damage to the form than do the figurative arts.

We have now pared down our problem to its ultimate core: how to give a livelihood to the real artist; and admitting that our socialist state is willing to do this, how it can distinguish the real artist, since it would not wish, under the heading artists, to support in idleness or useless activity a vast body of shirkers. And here I am rather by way of asking for suggestions than laying down any prescriptions.

Various methods of selecting the genuine artist suggest themselves: examination of candidates by experts, endowment by lottery, or patronage in the gift of a high state official (like the appointment of the poet laureate). We have suggested that the searcher for truth might be discovered by examination, but we shrink in horror from the idea of searching for the artist in this way. Let us have anything rather than a board of bureaucratic or professional experts. Infinitely rather would I have a lottery, which would imitate fairly well the capricious favours of capitalistic inheritance. For whereas your board would sift out and reject with infallible certainty every real artist (this is really no exaggeration) perhaps once in a thousand times the lottery would let one man through. But I should like some more automatic and mechanical test. Would it do, for instance, to make the artist have a pretty poor time, or what the truly social being would consider such—a meagre living wage, complete impossibility of ever attaining in his lifetime such honour or social consideration as the productive worker or the bureaucrat might aspire to? We might, it seems to me, construct round our artist's anti-social enclave some kind of barbed wire fence which would weed out all but the most determined. This would at least be a kind of deliberate imitation of the conditions that apply in our present commercialism which does, as we admit, allow the genuine artist the bare possibility of existence. One thing is certain: no bureaucratic or official or executive body must ever be allowed a determining voice in what kind of art is worth while. Without some such proviso, some statute more rigid and resistant than the Habeas Corpus Act, the case for art in our socialist state is hopeless.

I know perfectly well that I have not solved the problem which I set out upon—perhaps it is for your generation to solve it actually in practice—all I can hope to have done is to clear the way of some of the misunderstanding which our colossal indifference to spiritual values, our slipshod habits of thought and the resulting poverty and confusion of our language, in all that appertains to art, have brought about.

PERIODICALS

DUTCH

oud HOLLAND, XXXIII jrg. 1915.

Aff. 4.—This number almost entirely consists of three important articles.—In the first of these DR. A. BREDIUS adds to and corrects, with documentary evidence, certain information regarding the painter Meynderdt Hobbema, contributed by him to "Oud Holland" in 1910-II.—This is followed by an interesting account by DR. S. MULLER, Fz., of the English craftsman in ivory and whalebone, John Osborn, who worked in Holland in the early part of the 17th century. Seven portraits are reproduced, together with two transcripts of public documents and a postscript by DR. H. E. VAN GELDER.—The third article, by DE HR. J. F. M. STERCK, is a lengthy addition to previous knowledge on the "Life" of the Dutch poet, Roemer Visscher, with sixteen documents attached.—The three remaining pages of the periodical are occupied by brief notices of the Old House at Schagen, by DE HR. EDOUARD VAN BIEMA,—and of Rembrandt's pupil, Jan van Glabbeek, by the editor himself, DR. A. BREDIUS.

ONZE KUNST, 14^e jrg. 1915.

No. 7.—This is entirely devoted to the artist, Jan Toorop. The number, having been published as a monograph with 12 additional plates, will be noticed separately.

No. 8.—M. JACQUES MESNIL contributes an interesting article, with 6 illustrations, on the exhibition held in 1915 at the Musée des Beaux Arts in Paris of works of art removed thence for safety from Flanders and the eastern frontier of France, the most notable of these being a fine triptych by Barend van Orley from S. Nicholas's at Veurne.—DE HR. J. G. VELDHEER discourses on contemporary graphic art, giving 9 illustrations. Three of these, designs for posters, are remarkably beautiful in conception and line.—An obituary notice of the late DE HR. H. W. Mesdag with two portraits, follows, written by DE HR. W. STEENHOFF.—Notices by C. J. MAKs of picture exhibitions (Jan Toorop) at The Hague, and of modern Belgian art, and reviews of books complete the number.

No. 9.—Nearly the whole of this number is occupied by an account, with 13 illust., by DE HR. G. D. GRATAMA, of the

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exhibition of ancient art held in the Frans Hals Museum at Haarlem in June and July 1915. —M. JACQUES MESNIL follows with an "Open Letter" to Dr. Paul Clemen. —Notice of the exhibition at Brighton of the works of modern Belgian artists in August 1915. —A note on the work of Joh. Torrentius in the Amsterdam Rijksmuseum, with one illustration, by DE HR. W. STEENHOFF, and reviews of books and periodicals.

No. 10.—Mr. C. H. COLLINS BAKER describes, with 7 illustrations, certain fine Dutch portraits preserved in the Dulwich Gallery. —Six plates of reproductions from examples of the craftsman's work illustrate an article on Frans Zwollo, by DE HR. CORNELIUS VAN DER SLUYS. —Notices by DE HR. G. D. GRATAMA of exhibitions at Amsterdam (drawings and etchings by W. O. J. Nieuwenkamp), at The Hague (leather work), and at the Palace Hotel, Scheveningen (Belgian art), and three minor notes from Rotterdam by VR. ALBERTINE DRAAYER-DE HAAS.

No. 11.—M. J. DE BOSSCHERE occupies almost the whole of this number with an article on the artist Pierre Paulus. This is extremely interesting on account of the many striking and suggestive illustrations from the works of this brilliant draughtsman, many of which are of scenes in London (the Thames) and in the "Black Country" of the Netherlands. —Notices of exhibitions and art matters in Amsterdam.

No. 12.—MR. ALEX. FINBERG writes on Marcus Gheeraerts the younger, and gives 8 fine examples of this master's portraits, chiefly in English collections. To this article the editor, DR. P. BUSCHMAN, has appended a postscript, with a portrait of the painter from an engraving by Hollar. —CORNELIS VETH deals with the youthful work of Albert Hahn, with reproductions of 7 of this brilliant designer's most characteristic woodcuts. —HEER G. D. GRATAMA notices picture shows in Amsterdam and The Hague. —Notices of picture sales in Holland in July and October. —Various notes on art matters.

OUDE KUNST, 1 jrg. 1915.

These are the first three numbers of a new, profusely illustrated and well produced periodical edited by DR. N. G. VAN HUFFEL, of Utrecht, to which we cordially tender our good wishes.

No. 1 (October) opens with an article by JONKVR. C. H. DE JONGE on ornament as applied to furniture and objects of domestic use in the second half of the 17th century. —DE HR. M. F. HENNIUS follows with a short notice on Giovanni Battista Piranesi and his work. —Next comes a long account by DE HR. FRITS LUGT of the exhibition of antique art held in the Frans Hals museum at Haarlem last summer. —Commercial notes, with a fine illustration in colour, on Delft pottery; on the Goudstikker collection of the works of Dutch artists exhibited in the "Pulchri Studio" at The Hague, which included *The Collation*, by Pieter de Hooze, so much in discussion recently; correspondence; a bibliography of current art publications.

No. 2 (November).—To this number DE HR. T. B. ROORDA contributes the first of two extremely well illustrated articles on the recent exhibition of Buddhist art in the State Ethnographical Museum at Leyden. This first part deals with the objects in sculpture, and is supplemented by a list of the images exhibited, composed by DR. M. W. DE VISSER. The illustrations, as well as those in part 2, to which reference will be made presently, are very striking, and in some cases of remarkable beauty. —The EDITOR discourses on "Print Collecting", with examples of different "states" for comparison. —In "Book Talk" we are invited by DE HR. J. H. ROSSING to take an excursion in and around Amsterdam in the company of Rembrandt. —Notes on antique books on the art of horsemanship (illustrated); and on the fifth and last portion of the Vincent van Gogh collection, sold by R. W. P. de Vries in Amsterdam early last December. —Correspondence; a bibliography of current art publications.

No. 3 (December).—This number opens with a first article by DE HR. FRITS LUGT on "Miniatures", with a number of illustrations (five being in colour) from examples in the collection of H.M. the Queen of Holland. —An article on S. Nicholas by D. VAN ADRICHEM, O.F.M. —Then comes the second part of DE HR. T. B. ROORDA's studies in Buddhist art as exhibited in the State Ethnographical Museum at Leyden. This part is devoted to Buddhist painting, and is also supplemented by a list of objects exhibited by DR. M. W. VISSER. —A short note on the hall-marks on antique gold and silver plate, etc. —Minor information on "A Newly Discovered Painting by Hercules Seghers" contributed by DR. CORN. HOFSTEDE DE GROOT; —on Abraham van Calraat, painter of "still life", by DR. A.

BREDIUS; and on "An Important Silver Medallion", which encloses 17 round cards depicting religious subjects, by DR. S. D. VAN VEEN. —A first article on "Bells and Bell-ringing", by DE HR. D. J. VAN DER VEN. —Commercial notices, sales by auction, etc.; correspondence; a bibliography of current art publications. R. C.

SPANISH

ARCHIVO DE ARTE VALENCIANO. Publicación Trimestral de la Real Academia de Bellas Artes de San Carlos. Año 1. 31 de Marzo. Num. 1. Valencia, 1915.

We are glad to extend a welcome to this new Spanish publication. Art periodicals in Spain are not numerous, and unfortunately, for want of adequate support, have too often been short-lived. We trust this will not be the case with this bulletin which makes its appearance under the auspices of the R. Academy of Valencia; but, as this first number is already a year old, and no more numbers have thus far been received, we do not feel very sanguine as to its future. The opening article, by D. JUAN DORDA, deals with "Las Torres de Serranos", the principal gateway of the city of Valencia; with its twin towers, it constitutes one of the most typical and important buildings of the city. It was begun in 1392 under the supervision of Pedro Balaguer, "mestre de pedra picada", who the year before had been sent by the Valencian authorities to Catalonia and elsewhere in order to study towers and gateways for the projected building, the Cistercian monastery of Poblet, "the Aragonese Escorial", being among the places visited. Towards the close of the 16th cent. the building was used as a prison, and it continued to be used as such up to 1887. In 1893 the restoration of the towers and gateway was begun, and has been in progress ever since; the restoration of the exterior staircase, which had been added to Pedro Balaguer's building in 1398, was taken in hand in Sept. 1914. When finally completed, the building will be used as an armoury; the weapons collected there will serve to illustrate the military history of Valencia from the 13th to the end of the 18th cent. The article is well illustrated; among the reproductions are two of the gateway, *i.e.*, an interesting 15th-cent. Valencian engraving, and another of later date, the frontispiece of a book printed in 1671. —D. LUIS TRAMOYERES BLASCO prints a lecture delivered by him in Nov. 1914 on Gothic and renaissance tombs in the museum at Valencia. One of the most interesting reproduced is that of Pedro Boil, lord of Manises; on the sides of the sarcophagus is represented, as was often the case in Spanish 14th and 15th-cent. tombs, the funeral *cortège*. The tomb came from the convent of Santo Domingo, and is known to have been constructed before 1393. The tomb of Pedro's son, D. Felipe, which shows much analogy with the one at Valencia, and was also formerly in Santo Domingo, is now in the National Museum at Madrid. Both are highly interesting historical documents representing some poignant episodes of these typical funeral processions. Among renaissance tombs reproduced are those of Juan de Celaya, rector of the university of Valencia, who died in 1558, and D. Gaston Moncada, who died in 1515. This last is the only remaining fragment of the tombs which filled "el hermoso panteón", as Sr. Tramoьерes Blasco calls the chapel which formed the burying-place of this family in the Convento del Rimedio. —Other contributions include an account of the Valencian painter, Cubells, who died in Jan. 1914, and a chronological classified list of the correspondence between D. Antonio Pons, the celebrated Valencian writer on art, and D. Tomas Bayarri, first secretary of the academy of San Carlos, who collaborated with Pons in the 4th and 5th vols. of his "Viaje por España", which deals with the monuments of Valencia. The period covered by this correspondence is 1769 to 1787.

BOLETIN DE LA SOCIEDAD ESPAÑOLA DE EXCURSIONES. Año XXIII. Cuarto trimestre. 1 Dic. 1915.

Wall-paintings of the 15th cent. in the Mozarabic church of San Lucas at Toledo are discussed by D. RAFAEL RAMIREZ DE ARELLIANO. The church was founded in 641 by a grandson of San Ildefonso; the present building, however, has nothing to do with the original structure, though it probably stands upon the same site. It has been so modernized that it is difficult to decide the date; it was probably built in the 13th or 14th cent. The fresco under discussion is in the form of a retablo, representing the legend of a female saint, and bears the arms of the Luna family. Dr. R. de Arelliano believes that it was produced for Pedro de Luna, who was archbishop of Toledo between

1404 and 1414. The state of preservation of the painting is wretched, the colour has almost disappeared, and in its present condition it produces the effect of having been painted in *chiaroscuro*. It is composed of eight compartments, with a central space which might have contained a statue, possibly the *Virgen de la Esperanza*, a carved figure of the late 13th or early 14th cent. (a fine work, unfortunately disfigured by modern repaints), for the custodianship of which a special chapel was erected in the 17th cent. D. R. Arellano makes a careful study of the fresco and its subject, and comes to the conclusion that the legend depicted is that of S. Eulalia of Mérida. His researches as to the possible painter lead him to conjecture that he was probably a certain Juan Alfonso of Toledo, documentary notices of work executed by this artist in the early 14th cent. being known to him. He reproduces certain characters which he has discovered in the fresco and believes form the initials and name (Alfonso) of the painter. The argument is ingenious but not very convincing, for it seems a too obvious effort to make documentary evidence fit in with an existing work of art. The damaged fragments reproduced allow conjecture only, yet from them it seems impossible that they can date from the early period suggested. This interesting article, however, will doubtless lead to further elucidation of a subject well worthy of study. —D. LUIS DOPORTO MARCHORI writes on *retablos* by the sculptor Gabriel Yoli at Teruel. The only biographical dates at present known concerning this celebrated sculptor are four brief entries in the archives of the cathedral at Teruel; from them it appears that he began the *retablo* for the high altar in 1536, and died in 1538. He was buried in the cathedral, and his tombstone, which appears to have been utilized in 1699 as building material, was discovered in 1907 incorporated in the principal doorway. According to the inscription, his full name was Gabriel Yoli Villa Mario, a fact unknown prior to the discovery of the tombstone. His principal known works are enumerated by Sr. Marchori, three of them being at Teruel. A forthcoming book by D. Manuel Abizanda is referred to, in which many new documents will throw fresh light upon the life and work of Yoli, and will prove that certain works hitherto ascribed to Mureto are in reality by Yoli. The researches of this writer and of Sr. Marchori tend to show that, if not equal to his contemporary, Alonso Berruguete, Yoli was nevertheless a far more important artist than has hitherto been supposed. His French origin is confirmed by one of the Teruel records. That he was a disciple of Damian Forment of Valencia is probable, though it is not necessary to assume that they were together in that city; as we now know that Yoli was employed at Zaragoza, he might equally have received instruction there from Forment after his return to Spain from Italy. Sr. Abizanda's documents have proved that Yoli was the sculptor of the *retablo* of San Miguel de Navarros at Zaragoza; on the other hand, there is no record that Yoli produced the *retablo* of Cella. The attribution was apparently first put forward in the 18th cent. by Pons, who, judging from the style, stated that the artist was identical with the author of the *retablo* in the cathedral at Teruel. The fragments reproduced hardly support this view, though Sr. Marchori classes the Cella altarpiece among Yoli's principal works; as he has studied the master so thoroughly, we assume that he is right and that the illustrations are misleading. —A detailed historical study of the *Puerta de Serranos* at Valencia is contributed by D. MANUEL GONZALEZ SIMANCAS. His article was already in proof when the Valencian periodical, with D. Juan Dorda's paper on the same subject came into his hands, but neither article is superfluous, as they supplement each other, though the admirable and exhaustive study in the "*Boletín*" by the distinguished antiquarian, the discoverer of the *façade* of the *Cristo de la Luz* at Toledo, and of other buildings is an authoritative contribution of great value. D. M. Gonzalez Simancas considers that in the main the Valencian gateway follows the lines of the *Puerta Real* at Poblet, the plan of which originated in 1369 with Frey Guillermo de Guimera, in spite of the order promulgated by Don Pedro IV that not more than one tower was permitted for a gateway in a city wall. In his journey through Catalonia for purposes of study, Pedro Balaguer may well have crossed the frontier into France and have visited Carcasonne, the towers of which and the gateway erected in the 12th cent. seem undoubtedly to have exercised a determining influence on the plan of the Valencian gateway. As a work of art the *Puerta Serrano* may well be classed with the beautiful *Puerta del Sol* at Toledo, while as a fortress it is second to none throughout the ancient kingdom

of Aragon, and is a perfect example of the system of mediæval defence in feudal times. —D. SANCHEZ CANTÓN's instalment of "*Pintores de Cámara de los Reyes de España*", owing to the subject (the comparatively mediocre painters of the 18th cent.), lacks the interest of the earlier numbers. —D. VICENTE LAMPÉREZ Y ROMEA, whose recent election to membership of the Real Academia de la Historia is noted by the editor, contributes an interesting paper on the *Palacio de Saldañuela* at Sarracín (Burgos), "*la casa-palacio con su torre fuerte*", as it has been called, a very attractive building by no means characteristically Spanish, but described by Sr. Lampérez as of renaissance Italo-Spanish style. —SR. GOMEZ MORENO, who has recently visited several convents of cloistered nuns at Toledo in his official capacity for purposes of study, is able to report on hitherto unknown paintings in Santa Isabel de los Reyes; all belong to the early years of the 16th cent., and are by a master of the school of Juan de Borgogna. —The obituary includes the names of two who will be widely regretted. Don Pablo Bosch y Barrau (d. Oct. 19, 1915) is well known as a connoisseur and collector who on more than one occasion was a generous contributor to the loan collections at the Burlington Fine Arts Club, and in his beautiful house at Madrid always extended a warm welcome not only to personal friends, but to all connoisseurs and serious students who applied for permission to see his remarkable collection, the greater part of which he has bequeathed to the Spanish nation. D. Salvador Sanpere y Miguel, who died at Barcelona at the age of 75, was the leading authority on the history of Catalan art, and his numerous publications on this subject, of which the "*Boletín*" gives a brief summary, have long taken their place as classics. The last work on which he was engaged, the "*History of Catalan Painting in the 16th Century*", is unfortunately quite unfinished, and can hardly even be said to have taken definite shape, though doubtless the splendid material which he accumulated will eventually be made available by some competent follower. It is characteristic of this typical representative of the hardy Catalan race that in the last months of his life his one regret was that he was unable to undertake a journey to the monastery of S. Catherine on Mt. Sinai in order to study a Catalan altarpiece of the close of the 15th cent. preserved there. J.

AMERICAN

THE PRINT COLLECTOR'S QUARTERLY, Vol. 5, 1915.

No. 1.—Among articles in these numbers MR. A. M. HIND's "*Van Dyck: his original etchings and his iconography*" certainly takes the first place as an authoritative exposition of a less widely known side of Van Dyck's artistic activity. As Mr. Hind points out, Van Dyck, as an original etcher, was far less prolific than Rembrandt, and the sum total of his work in this manner does not exceed 21. One of these is a subject after a lost picture by Titian, after which also is a sketch in Van Dyck's sketch-book at Chatsworth. Nineteen of the Van Dyck etchings are portraits. Their very great beauty is suggested even in the "*Quarterly's*" small reproductions, and they justify Mr. Hind's opinion that they are the most masterly plates produced in the whole history of portrait etching, in which indeed Van Dyck is rivalled only by Rembrandt. Mr. Hind also gives a most interesting and comprehensive account of the so-called "*Iconography*" of Van Dyck, though he is unable to decide whether the idea of this series of engraved portraits was originally Van Dyck's own or the project of a publisher; but since Van Dyck's master, Rubens, had from 1620 a staff of engravers working continuously for him, it is, Mr. Hind thinks, most likely that Van Dyck, following (this precedent, formulated the scheme on his own account, and in the edition of 1645 it is stated that the plates were engraved at the master's expense. In Mr. Hind's opinion the Duke of Buccleuch's 38 *grisailles* were rapid sketches by Van Dyck himself. He considers them no less brilliant, and sometimes even more so, than Van Dyck's undisputed chalk-sketches. To illustrate his point he reproduces the *Portrait of Frockas, Count de Feria*, in three stages (Chatsworth, Buccleuch, and engraving by Paul Pontius). That the *grisaille* is "so surpassingly brilliant" we should hardly guess from the illustration, whereas the Chatsworth drawing, in its simplicity and remarkable vitality, is a masterpiece beside which the Buccleuch panel seems certainly to be on a lower plane.

No. 2.—In his second article Mr. Hind deals in greater detail with the etched portraits and goes into the question of authenticity, a subject too complicated for adequate discussion here. The author

Periodicals

treats it with characteristic thoroughness and perspicuity, and he is an invaluable guide to students of the subject. Beginning with the respective development of the earlier etchings and those in Gillis Hendrick's edition, Mr. Hind pilots his readers through the intricate mazes of a subject of which he has complete mastery. The illustrations are numerous and excellent, and all who read these enlightening articles will endorse the author's concluding words, that "Van Dyck's etchings are faultless both as portraits or prints and full of compelling inspiration. They are as modern in their style to-day as they were at the time of their production, and have remained the standard and commanded the emulation of all that is greatest among recent portrait etching". —The charm of Amsterdam even now is great, and what it must have been in Rembrandt's time is well set forth by DR. LUGT by reference to a large number of old engravings by Dutch masters and of drawings by Rembrandt in different collections. The city is in its way unique, and no place, as Dr. Lugt observes, could have been more appropriate than Amsterdam as the abode of the typically Dutch genius, Rembrandt. "No art is more akin to the city's beauty and embodies it better than the art of Rembrandt". —MR. JEWETT MATHER, JR., gives a good account of the horror and desolation of the years of war which inspired Goya's series, *Los Disastres de la Guerra*. Some of these compositions are veritable nightmares, though amazingly vivid and telling; some, like the famous *Maid of Zaragoza*, are extremely impressive, and the weird *Nada*, with which Goya probably intended to close the series, is a remarkable achievement. —MR. IVINS's article on Piranesi's *Caveri d'Invenzione* treats a subject which has been very exhaustively dealt with in *The Burlington Magazine* by Mr. Hind. Referring to the two sets known of the 1st state (Dresden and Manchester), he draws attention to a 3rd set, which he states was hitherto unknown, and was acquired last summer for the Boston Museum; but since it was before then in an English private collection we can scarcely believe that it would have escaped Mr. Hind's attention, as he is one of the greatest authorities on the subject, and one is tempted to inquire whether Mr. Hind admits that this set is of the 1st state.

No. 3.—DR. EMIL RICHTER writes on German 15th-cent. woodcuts in early printed books; from the presses of Zainer at Augsburg and Ulm; in the Cologne Bible of 1479, "one of the milestones in the progress of woodcut illustration"; the two important books published at Nuremberg by Anton Koberger in the "Schatzbehalter" (1491) and the "Nuremberg Chronicle" (1493); the illustrations to Breidenbach's "Pilgrimage" (Mayence, 1486), drawn by Erhart Rewick, who accompanied Breidenbach to the Holy Land in 1483, drew the places visited, and had them cut on wood and the book printed; the first instance, as Dr. Richter states, in which a single

painter is definitely known to have undertaken the illustrations of a printed book; the Lübeck Bible, that gem of northern xylographic skill (1494); and others. The article usefully sums up in brief and compact form some of the principal results of recent research. —MR. CHARRINGTON, hon. Curator of the Dept. of Prints in the Fitzwilliam Museum, Cambridge, contributes a brief note on an etching by Rembrandt which has passed traditionally as the portrait of Jan Cornelis Sylvius, an identification denied by Dr. W. v. Bode. An impression at the Fitzwilliam Museum with a contemporary MS. inscription has now proved the correctness of the traditional name. The date is 1633, not 1634, as contended by recent writers against Bartsch, Rovinski and Charles Blanc, who read the date as 1633.

No. 4.—MR. A. E. GALLATIN, the author of "Portraits and Caricatures of Whistler", is able to add several items to the portraits catalogued in his "Whistler Iconography". Three (a *Portrait of the Artist* of c. 1858, by Sir Seymour Haden, now in the New York Public Library (Avery coll.); a brilliant *Caricature* by E. T. Reed; and a dry-point by Helleu) are reproduced here for the first time. Mr. Gallatin also reproduces an extremely clever sketch in his own collection of *Whistler Asleep*, by Boldini, who here succeeded in taking the artist unawares, and completed the work in 15 minutes; a veritable *tour de force*! In this remarkable dry-point Boldini, as the author says, "has done much more than merely give us the features of his subject; he has also given us the man . . . tired out with hard work and perpetual posing (before the world) . . . the artist who impressed his great personality upon his own and future generations". —The Dutch and Flemish drawings in the Metropolitan Museum, which are discussed by MR. HELLMANN, include some charming examples by Aelbert Cuyp, Van Goyen, Van der Capelle, Pieter Breughel the Elder, etc. A Dutch drawing of an earlier period, *Figures Dancing*, is well known to English connoisseurs, having been reproduced by the Vasari Society under the title of *A Country Dance*.

Some other articles in these attractive little volumes may be noted. In No. 1 is a sympathetic notice of Blake's water-colour drawings in the Fine Arts Museum, Boston, by MISS CAREY, art editor of the "New York Times"; and a paper on Gavarni. In No. 3 are papers on Mellan (1598-1688), and Isabey. In No. 4 is an article on "Hollar's London", by EDWARD SMITH, and another by HENRY SEAVER on "The Golden Book of Landscape Lithography", i.e., "Voyages pittoresques et romantiques dans l'ancienne France", the 24 fol.-volumes of travels in France, with 2,700 plates in lithography, which appeared 1820-63. Among the artists employed in the production of this work were Cicéri, Isabey, Chapuy, Bonington, Prout, and many more: the text was written by Nodier, the originator of the scheme being the Inspector-General of Fine Arts, Baron Taylor. J.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

BATSFORD, 94 High Holborn, E.C.

SWARBRICK (John). Robert Adam and his Brothers: their lives, work and influence on English architecture and furniture; vii+316 pp., 220 illust.; £2 2s.

See review, p. 30.

CAMBRIDGE, UNIVERSITY PRESS.

BENNETT (T. P.). The Relation of Sculpture to Architecture; xii+204 pp., 110 illust.; 15s.

HISPANIC SOCIETY OF AMERICA, 156th St. W. of Broadway, N.Y.

STARKWEATHER (W. E. B.). Paintings and drawings by Francisco Goya in the collection of the Hispanic Society of America; 231 pp., 86 illust. (No. 96 of the society's publications); \$1'00.

JOHN LANE, Bodley Head, W., and New York.

GALLATIN (A. E.). Notes on some rare portraits of Whistler; 14 pp., 6 unpublished pl.; \$5'00.

LONGMANS, GREEN, 39 Paternoster Row, E.C.

KNIGHT (Alf. K.). Amentet, an account of the gods, amulets and scarabs of the ancient Egyptians; ix+274 pp., col. front., 4 pl., 193 fig.; 12s. 6d.; ed. de luxe, 21s.

MANAS PRESS, Rochester, N.Y.

POWYS (John Cowper and Llewellyn). Confessions of Two Brothers; 265 pp.; \$1'50.

NATIONAL GALLERY.

Abridged descriptive and historical catalogue of the British and foreign pictures, by authority; vii+397 pp.; 6d. Already noticed, Vol. xxviii, p. 160 (Feb. 1916).

PERIODICALS.—American Art News (weekly)—Apollon, 1916, 1

—L'Arte, xix, 1—Art in America, iv, 2—Boletín de la Sociedad Española de Excursiones xxiv, 1—Boston, Museum of Fine Arts, Bulletin, xiv, 81; General Index to Vol. I-XIII (1903-15)

—Bulletin of the Alliance Française (fortnightly)—Fine Arts

Trade Journal (monthly)—Illustrated London News (weekly)—

Journal of Indian Art and Industry, 131, 132, 133—Kokka,

307, 308—Minneapolis, Institute of Arts, Bulletin, v, 2—New

York, Metropolitan Museum of Art, Bulletin, xi, 3—Onze

Kunst, xv, 3—Polish Tribune, 12—Print-collectors' Quarterly,

vi, 1—Staryé Godý, 1915, Dec.—Stolitz i Usadba, 51, 52—

Town Planning Review, vi, 3.

PAMPHLETS, REPORTS, ETC.—The Athenæum, subject Index to

Periodicals, 1915; 34 pp. (Athenæum, Bream's Buildings,

Chancery Lane, E.C.), 1s. 6d.

TRADE CATALOGUES, ETC.—Frost and Reed (Bristol and London).

Cat. of Etchings, Engravings and Colour Prints; 108 pp., illus.



"THE ANNUNCIATION," BY MASOLINO; TEMPERA ON PANEL, 147 X 114 CM. (LATELY IN THE POSSESSION OF THE EARL OF WEMYSS)

The first of these is the fact that the human race is not a single homogeneous group, but is composed of many distinct races, each with its own characteristics and history. The second is the fact that the human race is not a static entity, but is constantly changing and evolving. The third is the fact that the human race is not a collection of isolated individuals, but is a social organism, in which the actions of one individual are influenced by the actions of others.

THE HUMAN RACE AS A SOCIAL ORGANISM

The human race is a social organism, in which the actions of one individual are influenced by the actions of others. This is true of all races, but it is particularly true of the human race, which is the only race that has developed a complex social organization. The human race is a social organism, in which the actions of one individual are influenced by the actions of others. This is true of all races, but it is particularly true of the human race, which is the only race that has developed a complex social organization.

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THE ANNUNCIATION, BY MASOLINO BY TANCRED BORENIUS

IT is now fourteen years since Mr. Berenson drew attention, in the columns of the "Gazette des Beaux-Arts", to the remarkable picture of *The Annunciation*, by Masolino, discovered by him in the collection of Earl Wemyss at Gosford House, Longniddry. No reproduction of the picture has, however, up to now been published, and the accompanying illustration will therefore be welcome to the readers of *The Burlington Magazine*, all the more so as the picture itself has recently been sold to America. Judging from the evidence of style, it would seem as if the picture had to be classed with the earlier ones among the surviving works by Masolino; the figure of the Virgin reminds one, both in the type of face and the drawing of the hands, of the *Madonna* in the gallery at Bremen, which bears on the frame the date 1423, and is one of the earliest of the works by Masolino which have come down to us, although as a matter of fact executed at a time when Masolino was nearly forty years of age. On the other hand, the Gothic sinuosity of line in the figures contrasts vividly

with the massiveness and classical simplicity of line of the figures in the fresco of *The Annunciation* by Masolino in the chapel of S. Catherine in the church of S. Clemente at Rome, possibly executed some time between 1428 and 1431 (reproduced in Dr. Toesca's scholarly monograph on Masolino, Bergamo, "Istituto d'Arti Grafiche", 1908, p. 123). The picture is very gay and brilliant in colour, and in the angel's superb robe of deep red brocade, embroidered with a pattern of large golden roses, we see exemplified the tendency towards the rendering of modish dress which is characteristic of the naturalistic movement of the early 15th century both north and south of the Alps, and which finds expression also in the fresco of *S. Peter Resuscitating Tabitha* in the Brancacci Chapel and in Masolino's later frescoes at Castiglione d'Olena. From this point of view it is of some interest to compare the present picture with a rendering of the same subject by an artist of kindred tendencies—the puzzling *Annunciation* in the collection of the late Sir Julius Wernher, the work of a painter under the influence of Jacopo Bellini.

JACQUEMART DE HESDIN BY SIR MARTIN CONWAY

IT will be remembered by most readers of *The Burlington Magazine* that in 1904 there was held in Paris a very important loan exhibition of the works of the French Primitives. This led to no little writing and study of the painting and painters of France who flourished at the end of the 14th and beginning of the 15th centuries. Valuable communications were made to *The Burlington Magazine* in years immediately following, especially by Mr. Roger Fry.¹ I have recently had occasion to re-read these articles, and am led at this late date to put on record a somewhat important correction. Without discussing Mr. Fry's contentions and conclusions, with which I am in substantial agreement, the point I now desire to make is that throughout, where he writes "Beauneveu", the name of Jacquemart should be substituted. In order to establish this correction it is necessary to go back to first beginnings.

Two manuscripts are primarily involved, both made for John Duke of Berry:

A Psalter in the Bibliothèque nationale (ms. fr. 13091), which I will call Beauneveu's Psalter.

A Book of Hours in Brussels Library (no. 11060), which I will call Jacquemart's or the Brussels Hours.

Both of these are well known, very beautiful and interesting works of art.

Attention was first prominently called to them by M. Leopold Delisle² who identified them with items in the Duke of Berry's inventories. The Psalter is described in the inventory of 1402 as:

Un Psautier escript en latin et en françois, très richement enluminé, où il avoit plusieurs histoires au commencement de la main feu maistre André Beauneveu.

The Brussels Hours is described in the same inventory as:

Unes très belles heures richement enluminées et ystoriées de la main Jacquemart de Odin".³

Nothing could be plainer. Unfortunately M. Delisle, who was more of a paleographer than an art-critic, was led to some conclusions by the aspect of the manuscripts themselves which have found their echo in the writings of Mr. Fry and others.

As to the Beauneveu Psalter, there is no possibility of error. Its first 24 miniatures of figures of *Apostles* and *Prophets*, if not all by one hand, are clearly by one designer, and he must have been Beauneveu. The remaining eight miniatures were of another style and do not yet concern us.⁴ Beauneveu's *Apostles* and *Prophets* are painted thus: each is a single figure seated on a throne;

²Cabinet des MSS., t. 1, p. 62.

³Guiffrey: *Invent. du duc de B.* A. no. 906; B. no. 1049; S.G. no. 484 and B. no. 1050.

⁴M. de Lasteyrie correctly attributes seven of them to Jacquemart.

¹Vol. v, pp. 279, 356 (June, July, 1904); Vol. vii, p. 435 (Sept. 1905); Vol. ix, p. 331 (Aug. 1906); Vol. x, p. 31 (Oct. 1906).

Jacquemart de Hesdin

their draperies are all in grisaille; heads and hands are in the colours of nature; thrones are tinted; so is the ground (grass or tiles), and so are the backgrounds with strongly-coloured geometrical patterns.

Now the first two miniatures of the Brussels Hours similarly differ from its remaining eighteen miniatures, and in these first two the draperies are again in grisaille, faces and hands in the colours of nature, and backgrounds decorated, though not geometrically.

M. Delisle, observing the superficial resemblance, was led to attribute this latter pair of grisaille miniatures to the author of the other twenty-four, *i.e.* to Beauneveu, and to restrict the hand of Jacquemart in the second MS. to the last eighteen miniatures. But as a matter of plain and obvious fact, as was clearly demonstrated by M. R. de Lasteyrie in a most important communication to "Monuments et Mémoires",⁵ the two sets of grisailles are not by one hand, but by Beauneveu and Jacquemart respectively; and in the Brussels Hours Jacquemart's handiwork is not the last eighteen miniatures, which were coloured by some assistant, but the first two incomparable and most original pictures. Everyone has admitted the superiority of the two grisaille miniatures at Brussels which were Jacquemart's to the twenty-four at Paris by Beauneveu; but when it was assumed that both lots were by Beauneveu, apologies had to be made for the twenty-four as pupil-work, work of his old age, and what-not, owing to their obvious inferiority to the two at Brussels. The fact is that Jacquemart was a much greater artist than Beauneveu. Of the latter we possess only these twenty-four miniatures. His other known authentic works are sculptures, all second-rate. He owes his reputation chiefly to a puff by Philippe de Commines, who was his fellow-townsmen and possibly neither a skilled nor an unprejudiced critic.

Putting, then, Beauneveu out of account, what other works by Jacquemart do we possess? An answer is supplied by the duke's inventory of 1413, where we find the "Grandes Heures"⁶ described as:—

très notablement enluminées et historiées de grans histoires de la main Jacquemart de Hodin et autres ouvriers de Monseigneur.⁷

Unfortunately seventeen large miniatures, once contained in it, are now missing. Nevertheless, in what remains we can clearly recognize the hand of the artist who painted the first two miniatures in the Brussels Hours, whilst the very original borders are similar to his.

M. de Lasteyrie also proved that to Jacquemart must be attributed the illumination of the very

beautiful book,⁸ known as the *Petites Heures* of the Duke of Berry. The name of the painter is not recorded in the inventories, but internal evidence is conclusive that this book must be grouped among the works of the artist who was responsible for the Brussels Hours and the "Grandes Heures", that is to say, Jacquemart de Hesdin, and the same is true of seven of the eight last miniatures in Beauneveu's Psalter.

Now it is to the artist who painted these works (whatever his name) that Mr. Fry attributed the Morgan sketch-book and the Oxford drawing, as well as the Westminster Abbey *Portrait of Richard II*, only he had the misfortune to call him Beauneveu. Whether these attributions will hold is not here the question. All three works appear to me to be French and of the school and period of Jacquemart. He was not merely one of the Duke of Berry's artists—one of several of more or less equal merit—but he was, in my opinion, the outstanding painter of his generation—the generation by which the Van Eycks and Van Limburgs were taught. As miniaturists, the Van Limburgs, whether apprenticed to goldsmiths, journeymen in Italy, or whatever else, were primarily continuators of the Jacquemart tradition, of which they made novel application and to which they gave a new direction.

A beautiful and unusually large and finished drawing in the Louvre, representing *The Dormition and Coronation of the Virgin* [PLATE, A], was published by M. Paul Durrieu in the first volume of "Monuments et Mémoires". He claimed it for Beauneveu. M. de Lasteyrie had no difficulty in proving that it could not have been done by the designer of Beauneveu's *Prophets*, though he did not ascribe it to Jacquemart. It seems to me, however, to come in many respects very near indeed to Jacquemart's types. M. Durrieu proved its connexion with Bourges and the Duke of Berry. It is highly improbable that so great an artist, if in the Duke of Berry's service, would have left no trace in any of his best manuscripts. There is, however, nothing in any of them, except what Jacquemart made, that can be grouped with this drawing. Moreover, it stands between the work of the late 14th-century school and that of the Van Limburgs. Its wonderful and, in its day, entirely novel S-shaped design is surely re-echoed in the finest of the religious miniatures in the Hours of Chantilly, the beautiful *Coronation of the Virgin*, which for tender grace, significance of line, and perfection of ecstatic religious fervour, was not even surpassed by Fra Angelico himself [PLATE, B]. Thus the influence of Jacquemart, if I am not mistaken, lived on in the Van Limburgs, and the best of their accomplishment owes much to the initiative of their great predecessor.

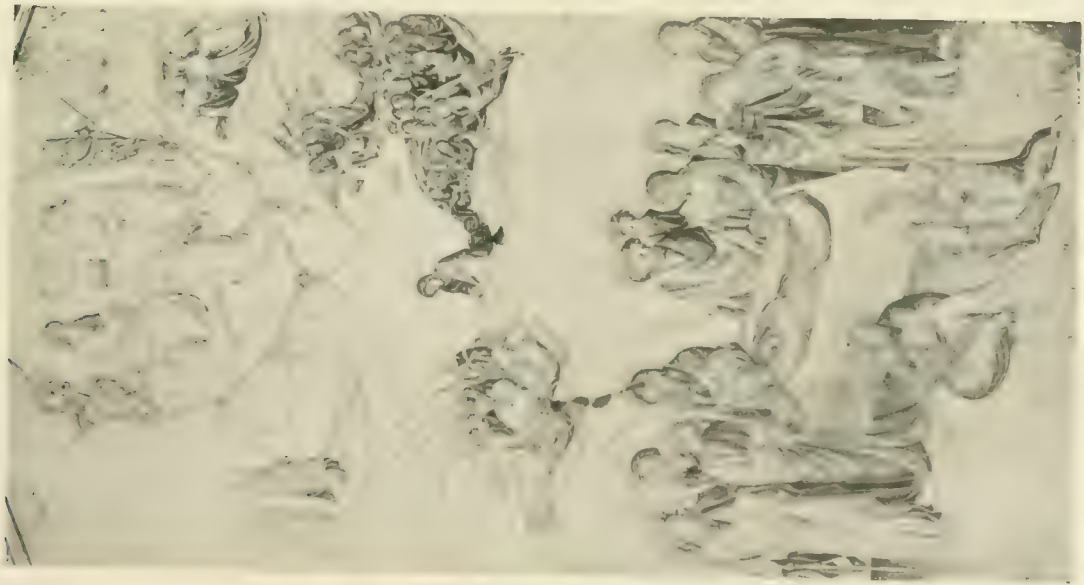
This is, for the present, all I have to say about

⁵ Piot, III, 1896, pp. 71 ff.

⁶ B.N.P. ms. lat. 919.

⁷ Guiffrey, *loc. cit.* A. no. 961, S.G. no. 1159.

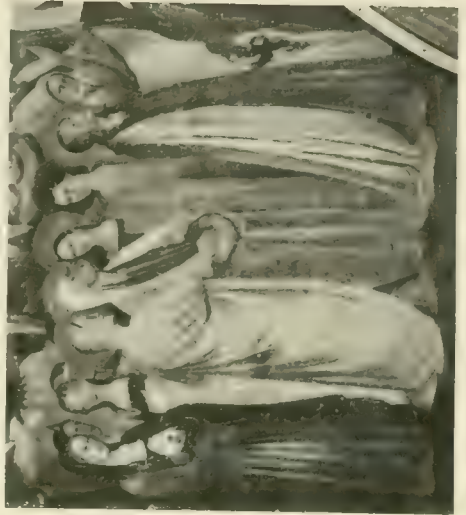
⁸ B.N.P. f.fr. 18014.



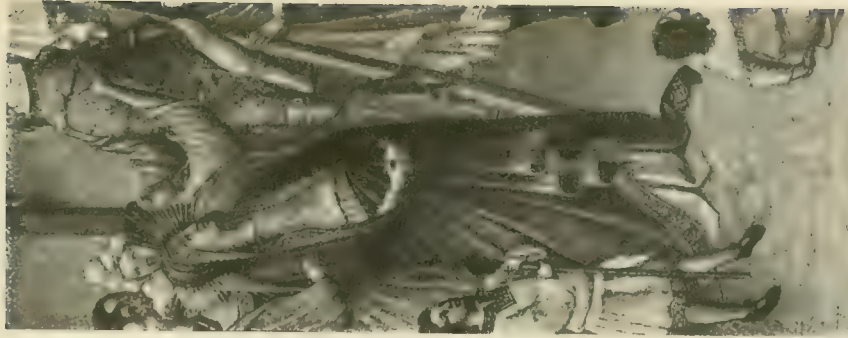
(A) "CORONATION AND CORONATION OF THE VIRGIN"
DRAWING HERE ASCRIBED TO AGOSTINO (THE LOCATE)



(B) "CORONATION OF THE VIRGIN"; "HIERES DE CHANTILLY"



(C) GROUP OF HOLY WOMEN, DETAIL OF "THE
CREATION, FINE SOUTH CHAPPEL, MARIA
NOVELLA"



(C) GROUP OF HOLY WOMEN, DETAIL
OF "THE POSITIVE FROM THE
CROSS" HIERES DE CHANTILLY

Jacquemart, but before concluding this article I take the opportunity of putting on record an observation about the Van Limburgs, which, I believe, has not been made before. Some years ago I called attention in *The Burlington Magazine*⁹ to a page of a sketch-book in the Town Library at Bergamo, attributed to Giovannino de' Grassi, which contains the self-same group of boar and hounds found as the central subject in the December miniature of the Hours of Chantilly by the Van Limburgs. I suggested that Pol Van Limburg had probably seen and copied this composition when a journeyman in Italy about 1397. The "Monatshefte für Kunstwissenschaft"¹⁰ afterwards published the same miniature and drawing without any acknowledgment. I am told that some other German writer somewhere published a communication ridiculing the notion that Pol can have seen in Italy the composition either in the sketch-book or which was copied into the sketch-book. I have not seen this communication. It is worth mentioning that on pages of another sketch-book, likewise attributed to Giovannino, the property of Baron Edmond de Rothschild, there are hunting incidents in which the dogs are closely similar to those in the *Death of the Wild Boar*, whereas in no other design by the Van Limburgs are any such dogs found. It follows that the group originated in Italy in the neighbourhood or person of Giovannino and not in France, and that Pol Van Limburg brought the design home with him from his Italian travels. The fact that the design for the miniature of *The Purification of the Virgin* in the Hours of Chantilly was borrowed from Taddeo Gaddi's fresco in the Baroncelli Chapel in Santa Croce at Florence is well known. Other Italian influences are obvious throughout the manuscript, which, taken altogether, render a lengthy period of study in Italy by at least one of the brothers highly probable. I am now able to add another instance of copying which renders it

⁹ Vol. XVIII, p. 144 (Dec. 1910).

¹⁰ Vol. VI.

morally certain that one of the brothers, whom I will call Pol for short, actually was a student in Florence.

In the miniature of *The Descent from the Cross* there stands on the left a very striking figure of the Virgin [PLATE, C]. Instead of, as usual, bending forward or even fainting in the arms of her friends, she here stands rather proudly erect and even bending backward and looking up, with her hands dropped and clasped before her. I felt sure that I had seen this figure somewhere; I have now found it in the great *Crucifixion* fresco in the Spanish Chapel. The Virgin and so much as is visible in the miniature of the female figure to the left of her are copied from corresponding figures in the Spanish Chapel fresco [PLATE, D]. The remainders of the two compositions are quite independent one of another. I have sometimes been tempted to imagine that the seated figure at the foot of the great Louvre drawing of *The Coronation*, above referred to, showed reminiscence of one or other of the figures below the *Arts and Virtues* on the opposite wall of the Spanish Chapel. The connexion is doubtful. Probably a careful comparison of the miniatures of the Van Limburgs with 14th-century Italian frescoes would lead to the identification of other borrowings.

It is generally assumed that Pol was the brother who went as a journeyman to Italy. He was the only one old enough to have met Giovannino de' Grassi, who died in 1398, when the other two brothers were still young apprentices in Paris. The Hours of Chantilly were interrupted by the death of the Duke of Berry in 1416. The book need not have been begun before the previous year or, say, 1414. That leaves plenty of time for either or both of the younger brothers, last read of in 1402 when the Duke of Burgundy paid a ransom for them, to have gone in their turn to Italy. It is quite likely that at least one of them did so, for strong Italian influence seems to me to be discoverable in the works of two separate hands in the Hours of Chantilly.

A SET OF 16TH-CENTURY VESTMENTS BY C. E. CECIL TATTERSALL

TWO years ago there was on loan at the Victoria and Albert Museum a remarkable set of vestments which has recently been dispersed even beyond the limits of this country. It is always a matter for some regret when objects designed and made to be used together are separated, even though the separation is advisable; and perhaps for this reason it may be felt that a short description of the vestments and an account of the little that is known of their history may not come amiss.

The set of vestments in question, consisting of a cope, a chasuble and two dalmatics,¹ was acquired by Mr. and Mrs. D. L. Einstein for their collection of ancient woven stuffs and embroidery, and from them it passed to their daughter, Lady Waldstein. In January 1912 Sir Charles and Lady Waldstein kindly lent the vestments to the Victoria and Albert Museum, and they remained there in the Loan Court for more than two years. The owners

¹ Or perhaps more correctly one dalmatic and one tunicle; which terms should be applied to the vestments worn by deacon and sub-deacon respectively.

A Set of 16th-century Vestments

then decided that it would make the vestments useful to a wider circle of connoisseurs and students if they were divided among various public institutions, and there is little doubt that, apart from the feeling of sentimental regret alluded to, this decision will be generally commended, especially

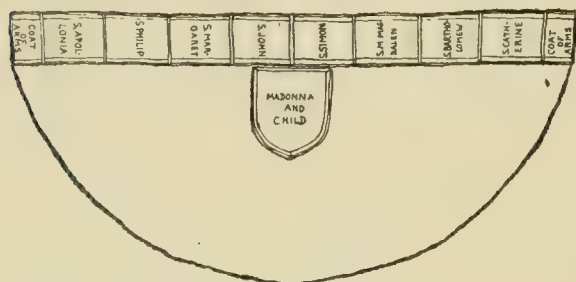


FIG. 1.—COPE (VICTORIA-ALBERT MUSEUM)

when the close similarity in the style and workmanship of the vestments is borne in mind. Sir Charles and Lady Waldstein most generously gave the most important of the set—the cope—to the nation, and it accordingly takes its place in the permanent galleries at South Kensington. They showed the other vestments at an exhibition of arts and crafts, at the Guildhall, Cambridge (May 1914), and then gave one dalmatic to the Fitzwilliam Museum, Cambridge, the other to the Metropolitan Museum of Art, New York, and retained only the chasuble. Gifts such as these to our great national collections must always be welcome, but doubly so at a time when it is not possible to devote any public money to the purchase of works of art.

Before giving a detailed description of the several vestments it will be well to mention those characteristics which are common to them all. They are made of a deep crimson velvet, and ornamented with broad panels of embroidery, worked with brightly coloured silks and silver and silver-gilt thread. The embroidery was made during the early part of the 16th century, but the velvet, as well as the gold fringe and the braid, is of a later, but perhaps not very much later date. For the most part the design of the embroidery consists of the figures of saints under foliated canopies on a background of gold diaper of various patterns, and surrounded with an edging of raised gold-work. Mermaids and grotesque heads are introduced, and on each vestment there appears a coat-of-arms, showing *quarterly 1-4 vert, three fleurs-de-lys, argent 1 and 2; 2-3, gules a tree eradicated proper*. The stitchery is fine and good, but, as is usually the case, does not quite equal that of an earlier date. The gold-work is sumptuous and profuse without overpowering the silk embroidery by undue relief or luxuriance. The colouring, though bright, was probably, even when new, by no means crude, and has now, when viewed as a whole, mellowed down to a

rich and varied golden tint, which on the deep crimson of the velvet gives a most sumptuous effect.

The cope [see FIGURE 1 for general arrangement] has a large hood and a wide orphrey along the edge; but the morse, if ever one formed part of the vestment, is missing. On the hood [PLATE II, E], which does not interrupt the orphrey but lies entirely outside it, there is a representation of the Virgin and Child, seated on a large architectural throne with a vase of lilies on each side, the whole being surrounded by the usual canopy. In this case, however, the supporting pillars have no bases, but curve round below and join at the lowest point of the hood—a device more decorative than constructional! The continuous orphrey [PLATE II, C, D] consists of eight similar panels, containing saints, and a smaller panel at each end with the coat-of-arms supported by two standing angels. As at present arranged, the saints are, in order from the top, on the right-hand side, SS. Simon, Mary Magdalene, Bartholomew, and Catherine of Alexandria; on the left, SS. John the Evangelist, Margaret, Philip and Apollonia; but this was probably not the original order. The embroidery of the cope (and perhaps that of the other vestments) was at some time removed from the velvet, and these panels were replaced side by side with their top edges along the edge of the cope. It was subsequently rearranged as at present, so that the male and female saints come in the same order on each side of the cope. It is found, however, that in four of the panels, among other differences of colouring, the columns are blue, and in the rest (SS. John the Evangelist, Philip, Mary Magdalene and Catherine) they are pink, and it seems probable that these similarly coloured panels were originally arranged so as to be on a level when the cope was being worn, and that the male and female saints came alternately throughout the orphrey. It may be seen that two of the panels have a border along the upper edge, and this suggests that these were the topmost panels. Possibly, however, all the panels had similar borders at one time. If so the cope was a large one. At present it measures nine feet six inches, and if to this were added six borders and some small pieces of foreground, which have undoubtedly been cut off, its length would be well over ten feet.

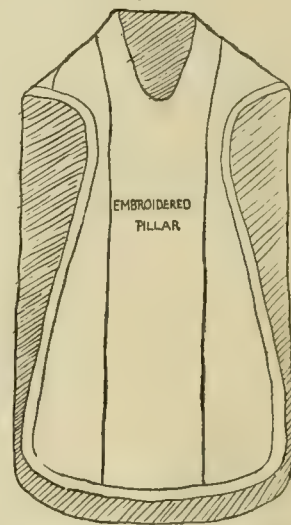


FIG. 2.—CHASUBLE (LADY WALDSTEIN)

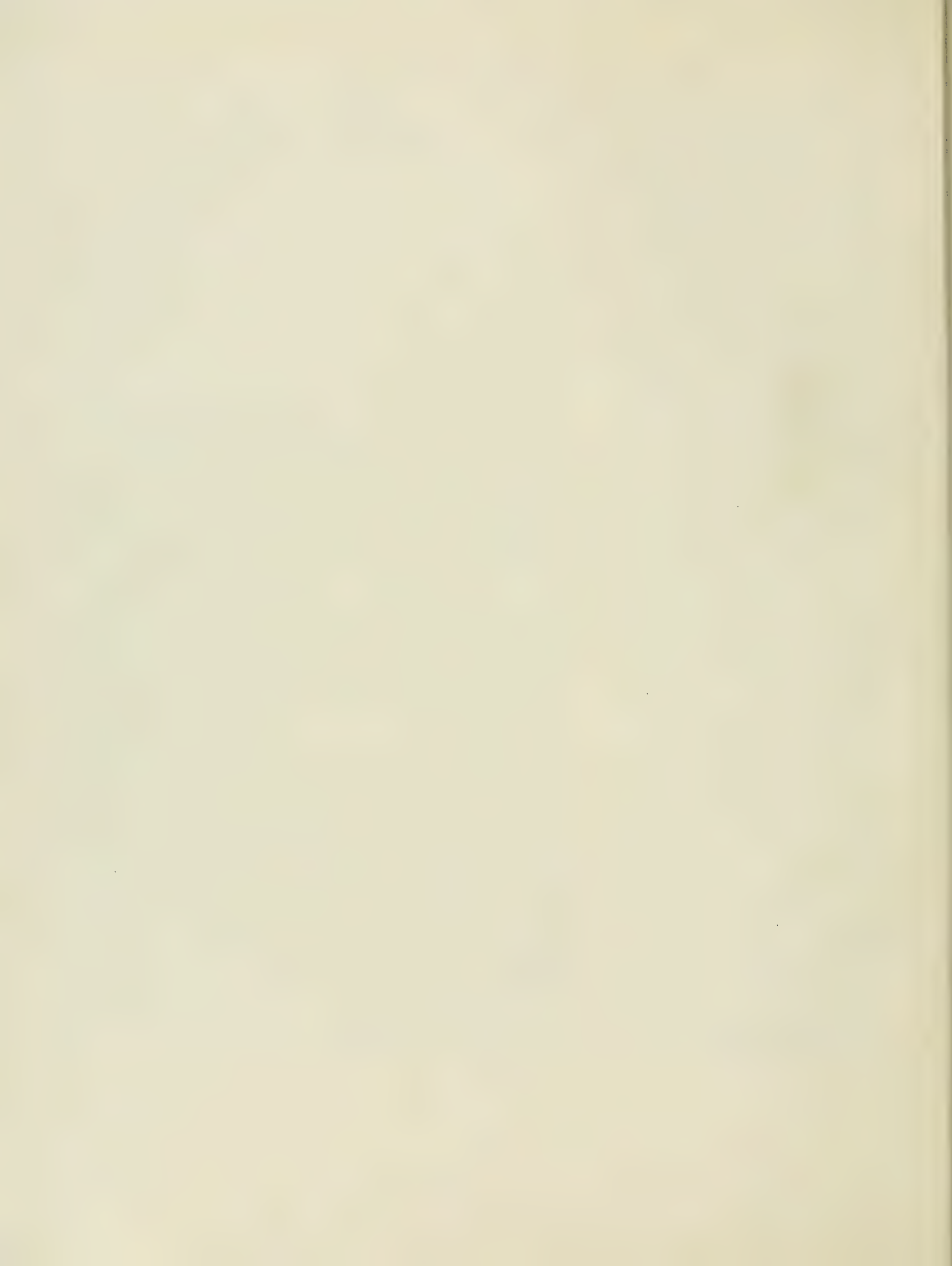
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(A) PILLAR OF FRONT OF CHASUBLE



(B) BACK OF CHASUBLE





(C) D. ORNAMENT OF COPE (VICTORIA AND ALBERT MUSEUM)



(F) HOOD OF COPE (VICTORIA AND ALBERT MUSEUM)



(E) SLEEVE-APPAREL OF DALMATIC (METROPOLITAN MUSEUM, N.Y.)



(G) SKIRT-APPAREL, FRONT OF DALMATIC (METROPOLITAN MUSEUM, N.Y.)

A Set of 16th-century Vestments

The chasuble [PLATE I, A, B, and FIGURE 2] has on the front a pillar-orphrey with three panels of the same design as those on the cope. In the middle one is apparently S. John the Evangelist, with chalice and dragon. In the lower is S. Mary Magdalene; but the upper one is somewhat puzzling. The figure, apart from the emblem, is identical with the last mentioned and even the emblem is very similar in shape. Possibly it is a basket. The ermine cloak would suggest a royal personage, but too much reliance cannot be placed upon this inference, considering that the same figure has been used twice on the same vestment. The back of the chasuble has a cross-shaped orphrey [PLATE I, B]. In the centre is the Crucifixion and three angels holding chalices: above are representations of God the Father and the Holy Ghost: below is a knight in mediæval armour pointing upwards to the figure on the Cross. Above him is a scroll with the text *Vere filius Dei erat iste* (Matthew xxvii, 54). It is probable that this is intended for the Centurion, or, as he bears what appears to be part of a lance, for S. Longinus, who, as is well known, is often confused with the former in legendary art. Of course the anachronism of costume presents no difficulty. At the bottom of the orphrey is the same coat-of-arms as before.

The two dalmatics, and indeed the two sides of each, are precisely similar in size and design and differ solely in the saints represented [FIGURE 3].

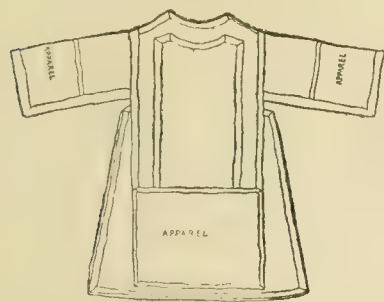


FIG. 3.—DALMATIC (METROPOLITAN MUSEUM, N.Y.)

Both back and front there is a large apparel with two saints under the usual canopies. Between the figures is the coat-of-arms, supported by a strap held in the teeth of a grotesque head. The apparels on the sleeves have on each side a mermaid, and in the middle a figure between twisted columns, but in this case without the canopy.

The dalmatic which is at the Fitzwilliam Museum has on the front, SS. Andrew and Thomas, and on the back, a saint, not certainly identified, but perhaps John the Evangelist, and S. Margaret: on the right sleeve, the Virgin and Child, and on the left S. Dorothy.

The dalmatic which is at New York, has on the front [PLATE II, G] SS. Barbara and John the Baptist: on the back, SS. Thomas and Peter: on the right sleeve, S. Mary Magdalene: on the left sleeve [F], S. Dorothy.

The attribution of these vestments to the sixteenth century is due to several considerations, but

it is possible, on account of the treatment of the mermaids and grotesque heads, to put their date within much narrower limits. The style seen here of blending human forms with ornamental foliations was introduced at the beginning of the sixteenth century and was commonly used for perhaps only twenty years. It may be considered almost certain that between 1500 and 1520 A.D. the vestments were made.

Unfortunately the question of the nationality of the embroiderers of the vestments is by no means so easily settled as that of the date. It has even been suggested that the work is English, and indeed the drawing of the figures and the arrangement of the surroundings are very similar to those found in this country. There is in the Victoria and Albert Museum an English chasuble (No. 13), of the early 15th century, which in these respects bears a remarkable resemblance to the work in question. The general style of the figures, the twisted pillars with octagonal bases, and the foliations above the canopies are all faithfully echoed, and it is not too much to declare that in the process of evolution the two designs must have descended from a common ancestor. But when the quantity and treatment of the gold-work is noted, the theory of an English origin cannot be maintained. It may be urged much more plausibly that the embroidery is of Flemish manufacture, and its resemblance to the work of Flanders is so conspicuous that the possibility of its having been made there cannot be entirely ignored. The remaining suggestion is that of a Spanish origin. Now it happens that there is associated with these vestments a tradition that they were given by the Emperor Charles V to the cathedral at Burgos; and although the tradition may not be accepted—and indeed certain facts rather point away from it—yet it may very well have for its foundation a real connection between the vestments and Spain. While there is nothing either in the design or the workmanship to contradict this supposition, there are certain features which give it considerable support: a peculiar but indefinable treatment of the ornamental details, the introduction of black centres to the leaves, and, above all, the character of the gold borders and diapered backgrounds, which is typical of Spanish work of this period.

What might have been a conclusive test—the identification of the coat-of-arms—unfortunately fails. The authorities on Spanish heraldry are not numerous and have been searched without result, but the unusual arrangement of the fleurs-de-lys, one above two, is noteworthy as one likely to be met with in a Spanish coat. It is established that the arms have no connection with Charles V, which fact is hardly compatible with the tradition that calls him the donor of the vestments.

Considering the close political connection between Spain and the Netherlands during the 15th

A Set of 16th-century Vestments

and 16th centuries it is not surprising that the needlework of the two countries should exhibit great similarities. It seems inevitable that many vestments intended for Spanish churches should have been made in Flanders, and that many of the famous Flemish craftsmen should have carried their methods and their industry to Spain. Such migrations of workmen are known to have occurred in cases where the connection between countries was by no means so intimate. For instance, in 1466, the "Arte della Mercanzia" commissioned Antonio Pollajuolo (1432-1498) to design embroideries for the baptistery of S. Giovanni at Florence, and for the purpose of carrying

out the work eleven master craftsmen from different parts—including Venice, Antwerp, Navarre and Perpignan—were employed for fourteen years.²

In the present state of knowledge the most probable conclusion is that the vestments were made in Spain for use there; but the Flemish influence is so marked that the likelihood of their having been embroidered by Flemish hands or actually made in Flanders is by no means negligible.

² For an account of these famous embroideries—so skilfully wrought as to be indistinguishable from the work of a painter's brush—which are now in the Museo dell' Opera del Duomo, Florence, see Maud Cruttwell, *Antonio Pollaiuolo*, London, 1907, ch. 7, and also the numerous editions and translations of Vasari's *Lives of the Painters*.

NOTES ON ITALIAN MEDALS—XXI*

BY G. F. HILL

LIKE many of its predecessors, this article presents puzzles, most of which I publish only in the hope of bringing them to the notice of others who may suggest solutions.

1. *Obv.*—Nude bust of a man to r.; below, a monogram containing the letters MARI and perhaps also N and V.

Rev.—Cupid riding to l. on a dragon, whose tail he grasps in his l. hand.

British Museum. Bronze, 80 mm. [PLATE, B].

This reverse is a cast of a rare plaquette, of which a specimen is illustrated in the account of the late M. Gustave Dreyfus's collection.¹ In order to fit the obverse to the reverse, its field has been considerably enlarged and the monogram added below the bust. The piece is evidently not a full-dress medal, but the portrait shows considerable vigour. I would date it about 1500, or perhaps earlier. The monogram suggests MARINVS(s).

2. Bust of a man to r., elderly, with bushy hair, wearing close-fitting dress with band over r. shoulder—*i.e.*, senatorial gown with sash; in high relief.

British Museum. Bronze, 57.5 mm. [PLATE, C].

Another in the Simon collection at Berlin, No. 377, 57 mm.

Our specimen has attached to it as reverse a cast of a well known plaquette of the *Rape of Europa*,² which has obviously no connexion with it. The compiler of the Simon catalogue dates

* For previous articles in this series see *Burlington Magazine*, Vol. xxvii, p. 235 (Sept. 1915).

¹ *Les Arts*, Août, 1908, p. 31, no. V. No. I on the same page, with the wolf and twins (Molinier, No. 622), would seem to be of the same school. M. Dreyfus's specimen appears to be of slightly larger diameter than our medal.

² Berlin, 915.

the medal about 1540; I should be inclined to place it a decade or so earlier, and assign it to Venice. The London specimen has been carefully and skilfully chased, though probably by a later hand, and shows a powerful portrait.

3. *Obv.*—Bust of a lady to right: hair elaborately dressed and jewelled; dress with high collar open in front; pearl necklace; girdle immediately below bosom.

Rev.—Male figure, wearing toga partly drawn over his head, standing to right, holding small cup (?) in his l., sacrificing at a flaming garlanded altar.

Collection of Mr. T. Whitcombe Greene. Bronze. Diameter 45.5 mm. [PLATE, A].

By the style of the dress, which, by the way, has within the last year come into fashion with ourselves, this very pretty medal may be dated to the middle of the 16th century. A similar collar, for instance, is worn by Girolama Sacrata on Pastorino's medals of her dated 1555 and 1560, as well as by Grazia Nasi in 1555, and by other of Pastorino's sitters of about the same time.

On the other hand, the conception of the reverse, with its rather stiff rendering of a Roman subject, at once recalls the medals of a much earlier date. So much is this so that had the reverse occurred by itself one would naturally have placed it about the time of Cristoforo Geremia, for it reminds us strongly of his compositions, such as the two figures on the reverse of his medal of Constantine the Great (generally but wrongly called Augustus),³ or the similar group on the plaquette imitated from that subject;⁴

³ I have discussed this medal and its significance in *Atti e Memorie dell' Istituto Italiano di Numismatica*, II, pp. 257-261.

⁴ Molinier, 90; Berlin, 903.

DESCRIPTION OF MEDALS ON PLATE OPPOSITE

[A] Anonymous. (Mr. T. W. Greene.)

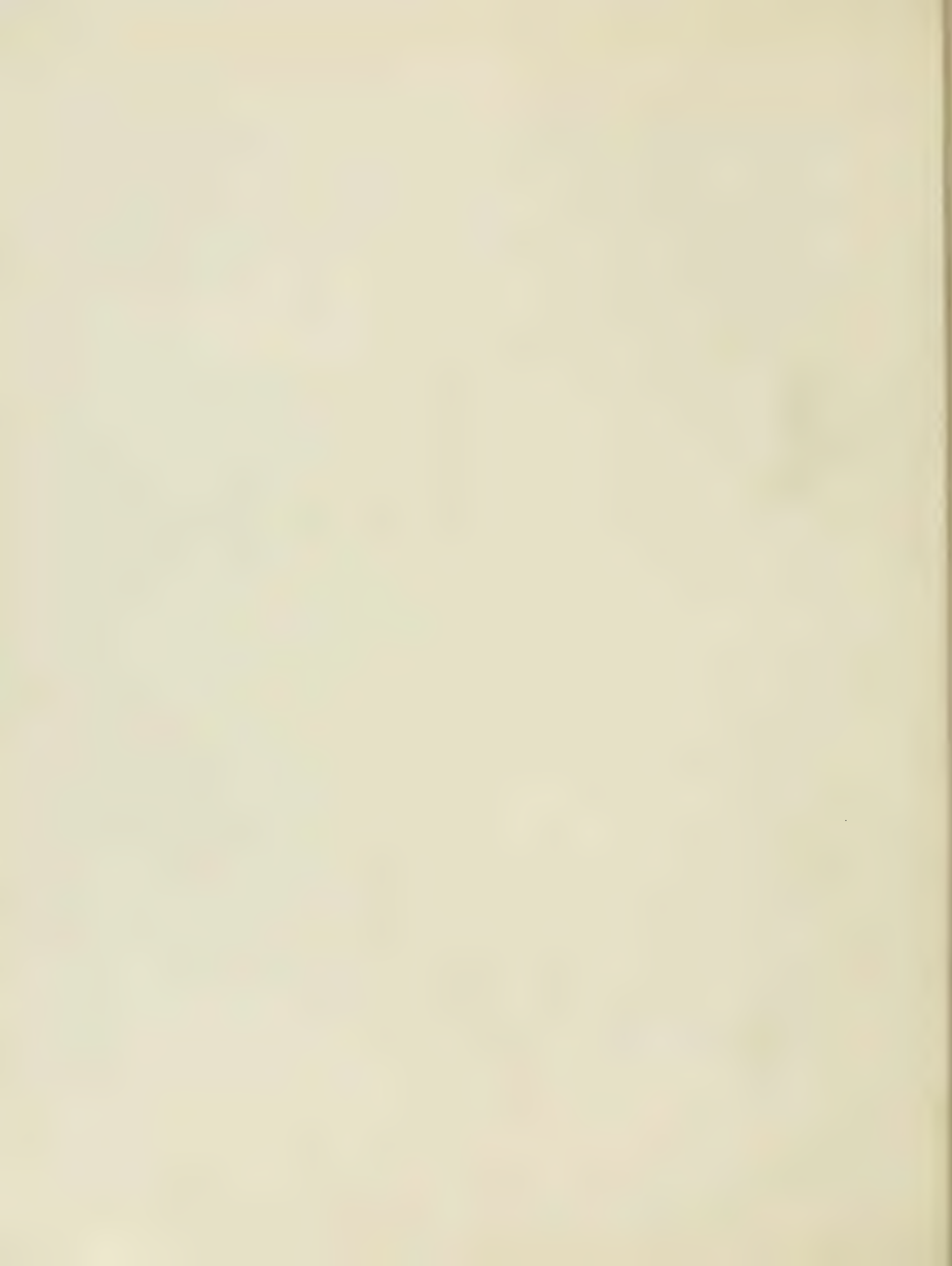
[B] Anonymous. (British Museum.)

[C] Anonymous. (British Museum.)

[D] Reverse of medal of Giov. Battista Pigna. (British Museum.)

[E] Jacopo Antonio Pal . . . (British Museum.)





or again of the group on the reverse of the medal of Guillaume de Poitiers.⁵ No one who takes the medal in his hand, however, can for a moment suppose it to be a hybrid; both sides must have been originated at the same time. We must therefore conclude that it was made about 1550-60, by some one who either copied an older, no longer extant, reverse, or was working under the influence of the 15th-century imitators of the antique.

4. *Obv.*—IAC · ANT · PAL · ÆTATIS · ANOR · XXII. Bust of a young man r., bearded, with curly hair, wearing doublet with slashed sleeves, and mantle.

Rev.—SVPERAT · OMNIA · VIRTVS. Pegasus l., trampling on a nude figure, an ewer and an astronomical globe on r., cuirass and helmet on l.; landscape background with view of Rome.

British Museum. Bronze, 74·5 mm. [PLATE, E].

This piece has already been illustrated elsewhere,⁶ and described as being in the manner of Pompeo Leoni. It may be, however, that the resemblance to his style is only superficial, for there are certain marked differences from his usual characteristics. He normally uses a pearled border, and the very prominent stops which occur on this medal are foreign to him, while the slanting o is common to many artists of the time, such as Antonio Abondio. Apart from style, however, the symbolism of the reverse finds a parallel on a medal which Pompeo Leoni made for Ercole II d'Este in 1534.⁷ There the legend SVPERANDA OMNIS FORTVNA accompanies a female figure, who stands, her hands crossed on her bare bosom, chained by her left foot to a rock. On the rock is an ewer surmounted by a celestial globe, with weighted horizontal cross-bar or "foliot" balance.⁸ Pastorino's little medal of Ercole II and a silver coin which he engraved for him reproduce the same motive, so that it seems to be clear that the symbolism of the ewer and celestial globe, whatever it may be, is part of the allegory of the *Vanquishing of Fortune*, and the fact that it occurs on the medal of Jacopo Antonio Pal . . . cannot be used as an argument for attributing it to Pompeo Leoni. The medal, therefore, had better

remain unattributed until some one makes a better suggestion than mine.

As to the man represented, he also is as yet unidentified. It is a coincidence that the surname of the subject of another medal⁹ is also abbreviated in the same way; but in that case in seeking an identification we have an *embarras de richesses*, since there is more than one Ottaviano Pallavicini to choose from. In Litta's genealogy of the Pallavicini I find only one Jacopo Antonio (Tav. XXIX), and he is not mentioned later than 1498. Pal. would therefore seem to stand for some other name; of course there is a large choice.

5. *Obv.*—IO · BAPTISTAE PIGNAE. Bust of Pigna l., bearded, with short hair, wearing doublet with falling collar, and gown; signature BOM.

Rev.—SI DEVS PRO ME. The myth of Pan and Pitys. In the centre of a landscape with trees is Pitys, being transformed into a pine-tree; seated on the l. is Pan with a crook, his r. hand extended towards her; above, on r., the head of Boreas.

British Museum, reverse only. Lead, 61 mm.¹⁰ [PLATE, D].

The same very pretty reverse type occurs attached to a portrait of Girolamo Miseroni by the same artist. In publishing the latter portrait¹¹ I pointed out that the myth represented could hardly be that of Pan and Syrinx (as Armand, following the *Museum Mazzuchellianum*, supposed) or that of Apollo and Daphne. Since then I have come across the solution in Achille Bocchi's "Symbolicæ Quæstiones" (Lib. V, Symb. CL); his Symbol gives the identification as above, showing Boreas as well as Pan, with the motto EI ΘΕΟΣ ΥΠΕΡ ΕΜΟΥ, ΤΙΣ ΚΑΤΑ ΕΜΟΥ. It was evidently designed by Bocchi for Pigna, to whose name it alludes.

The myth is an obscure one, and not particularly interesting; suffice it to say that the nymph Pitys was beloved by Pan, and was transformed into a pine-tree. According to Bocchi, Boreas played the part of a rival in the romance; but for this I do not find any ancient authority. The design is a charming example of Bombarda's delicate wax-modelling.

⁵ *Burl. Mag.*, Oct. 1913, p. 39.

¹⁰ Armand, II, 195, 11; III, 97 G (64 mm.). Other specimens: (1) Brescia, 65 mm., Rizzini, 304; (2) Mr. Charles Loeser, without signature or reverse; (3) British Museum, lead, 62 mm., without rev.; (4) do., bronze after-cast, 63 mm., with inscr. incised on rev.

¹¹ *Medallic Portraits of Italian Artists*, p. 74.

SCIPIO TAPESTRIES NOW IN AMERICA BY GEORGE LELAND HUNTER*



AMONG the *Scipio* tapestries now in America, woven in Brussels in the 16th and 17th centuries, some are based, as is conjectured, upon designs of Giulio Romano and others, which depict the stories of subordinate characters, upon designs in-

vented by other artists to supplement the series. One of the latter is the baroque *Sophonisba at the*

*[As the exigences of space have obliged the editors to considerably curtail and compress Mr. Hunter's article, he must not be held responsible for changes thus made without his having corrected the proofs.—ED.]

"Scipio" Tapestries now in America

Feet of Masinissa, after Rubens, the original colour-sketch for which, I am told, is in the Detroit Museum. Another, lent by Mr. Arthur Astor Carey to the Boston Museum of Fine Arts, *Scipio upbraiding Masinissa*, is signed with the Brussels mark and the weaver's mark, apparently, made up of the letters C T with three + s arranged triangularly at the right. It is late renaissance in style, about the beginning of the 17th century, and the cartouche in the middle of the top border bears the inscription :

Arguitur Numidæ fides, mandatque Zophoni
Toxica, nec aliam spem superesse sibi.¹

A smaller version of the same scene, especially warm and attractive in colour, belongs to Mr. Willoughby H. Stuart.

Of *Scipio* tapestries derived more or less from Giulio Romano, there is one in the Boston Museum, *Scipio saving his father at the Battle of the Ticinus*, also lent by Mr. Carey, and with the same border and signature as his *Masinissa* tapestry. A late renaissance *Scipio* tapestry belonging to the Boston Museum, represents *The Conference of Scipio and Hannibal*, but the design is reversed and much modified and coarsened compared with the Romano design. It is signed with the Brussels mark and the monogram of a member of the Aerts family, AEST. One scene of the early renaissance "Albon" set, so-called because it bears the arms of the Maréchal de S. André and the Albon family,² is in the Cincinnati Museum, *The Assault on New Carthage*, cut down in size and with side and bottom borders applied later.

The three periods of *Scipio* tapestries are roughly; (1st) 1520-1560 ; (2nd) 1560-1620 ; (3rd) 1620-1670. They can be distinguished at a glance by the borders. Those of the 1st period have narrow foliage borders, like the set made for Francis I, or the one in the Royal Spanish collection³; or borders of medium width, like those, composed of flowers and fruit, of the Albon set; or very wide borders with allegorical panels. Between the Italian allegorical panel-borders of the 1st period and the Flemish ones of the 2nd, in which all the open spaces are filled with floriation, the difference is so marked that I cannot understand why Col. d'Astier should have confused them. The borders of the 3rd period are of about the same width as those of the 2nd, but have massive ornament sculpturally moulded in bold relief, with deep shadows, the sides being often composed of architectural columns of the extreme baroque type or rotund Caryatides and Atlantides. Of this type are the

two *Scipio* tapestries belonging to Mr. Solomon and the one belonging to Mr. Guggenheim.

The finest *Scipio* tapestries that I know are the four recently brought to New York from Madrid, illustrated with this article. They belong to the 1st period in every detail of design and execution, and are rich with gold, inserted with great skill in plain, basket and couched weave, which in the drapery particularly, produces magnificent effects. They were woven in Brussels in the first half of the 16th century, from designs in the style of Giulio Romano (1492-1546) and represent scenes from the second Punic war. They are in every way equal to the greatest tapestries of the period, the *Acts of the Apostles* sets (Vatican and Royal Spanish collection); the *Abraham* sets (Hampton Court, Imperial Austrian collection, and Royal Spanish collection); the *Moses* set (Imperial Austrian collection); the *Mercury and Herse* set (the Duchess de Denia and Mr. George Blumenthal). But unlike most of these, they have not been injured by time, and are in a fresh and perfect condition, showing that the weavers of the first half of the 16th century well knew how to make picture tapestries that did not require ageing to become beautiful. The characteristic of these tapestries is the wide and magnificent panel borders inspired by the woven pilasters of the Vatican *Acts of the Apostles*, designed by Raphael for the Sistine Chapel. These pilasters were not borders in the ordinary sense of the word, since there are only seven of them for ten panels, but they were planned to hang between the scenes and continue the vertical effect of the painted pilasters in the wall above them. The bottom borders of the ten scenes were of an entirely different character, being woven imitations of bas-reliefs.

The Spanish *Acts of the Apostles* consists of only nine pieces, the smallest of the Vatican set being omitted. All the nine have complete side and bottom borders of the panel-type, consisting of five of the Vatican pilasters, *The Theological Virtues*, *The Hours*, *The Seasons*, *The Labours of Hercules*, *The Fates*, supplemented by other panels in the same style. The borders of every scene are different, though the right-hand border of a scene is in some cases the same as the left, reversed; the borders of every scene are different and, in my opinion, make the Spanish set much more interesting than the Vatican set. The borders were designed by Giulio Romano, who had helped to design the original seven pilasters, or perhaps had been wholly responsible for them. On these borders are based the borders of the four *Scipio* tapestries that we are studying, the right-hand borders being those on the left of No. 2 of the Austrian set; and the left-hand borders those on the left hand of No. 10. The left-hand borders represent *Resurrectio*, *Senectus*, *Tempus*, the right-hand *Luxus*, *Caristia*, *Raptus*. The bottom border of *The Burning of the Numidian Camp*

¹ "The Numidian is reminded of his allegiance, and sends poison to Sophonisba, and (the message) that there is no other hope left him".

² Colonel d'Astier's *La Belle Tapisserie du Roy*, Paris, 1907; a treasure-house of information about *Scipio* tapestries, although some of the author's statements have been corrected by a more complete knowledge of the facts, and a closer study of texture and design.

³ Illustrated in Count Valencia's splendid portfolio.



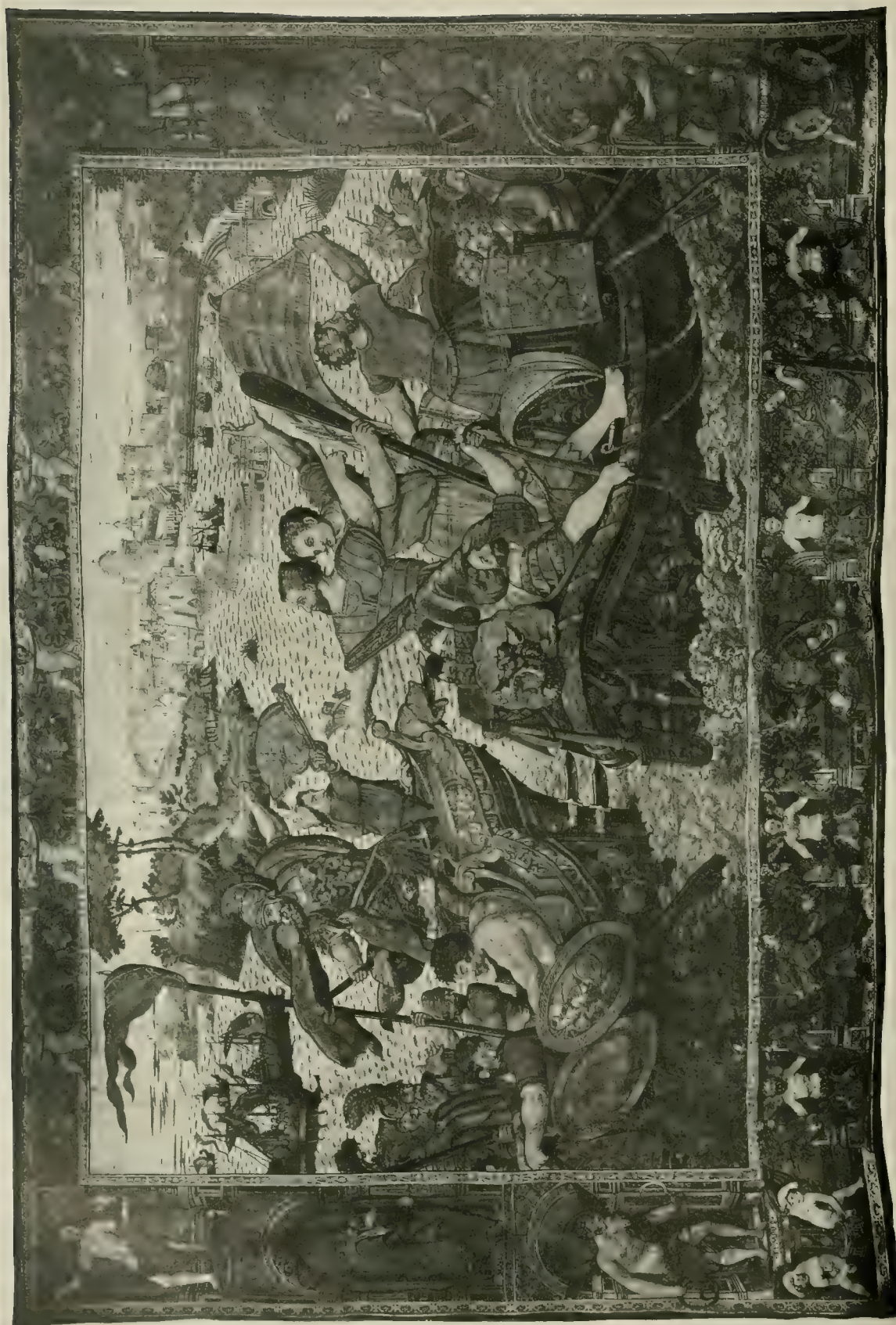
(A) "THE MURAL CASSAN AWARDED TO LETIUS" SIGNED IN MONOGRAM BY THE WEAVER, P.M.

MARKED BRUSSELS TAPISTES IN SILKS AND GOLD THREAD (182-186) AFTER DESIGNS ATTRIBUTED TO GIULIO ROMANO



(B) "OBEDIENTIA" AND ANOTHER DETAIL OF THE BOTTOM BORDER OF "THE APPROACH TO AFRICA", WITH MAKER'S MARK

"SCUTTO" TAPISERIES NOW IN AMERICA
PLATE I



(D) "THE APPROACH TO AFRICA"; SIGNED IN MONOGRAM BY THE WEAVER, H.M.

MARKED BRUSSELS TAPESTRIES IN SILKS AND GOLD THREAD (1520-60) AFTER DESIGNS ATTRIBUTED TO GIULIO ROMANO

"SCIPIO" TAPESTRIES NOW IN AMERICA
PLATE II

“Scipio” Tapestries now in America

[PLATE III] represents *Tirannis*, *Fuga* and *Patientia*. *Tirannis* is omitted from *The Conference* [PLATE III], and *Fuga* and *Patientia* from *The Approach to Africa* and *The Mural Crown*, the remaining subjects being retained.

Probably the first *Scipio* tapestries made from the designs attributed to Giulio Romano were the Francis I set, rich with gold, in 12 pieces, 4 French aunes high with combined widths of 120 French aunes,⁴ woven in Brussels by Marc Cretif, and burned in 1797 for the sake of the gold that they contained.

(1) The first mention of these tapestries is in the accounts of Francis I, dated 6 September, 1532, where it is recorded that on 11 July, 1532, the king made a contract with Marchio Baldi of Antwerp, agent of Marc Cretif, of Brussels, to furnish and deliver 400 square aunes or thereabouts, measure of the city of Paris, of rich tapestry of gold and silk in which shall be entirely contained the story of Scipio Africanus, of the same quality, goodness, kind, and style, as the three pieces of this tapestry which have been submitted as samples. The contract was for the price and sum of 50 *écus d'or soleil* per aune, measure aforesaid. Delivery to be made three or four pieces at a time, or more or less, and payment to be made half on delivery and the remaining half six months after. At the same time is recorded the payment on August 22, 1532, of 2881 *écus d'or*, 10 *sous*, and 11 *deniers*, half payment for four of the tapestries that contained 115½ square aunes.

(2) The second mention is in the same accounts of 4 October, 1532, where it is recorded that 400 *livres tournois* have been paid to François de Lucca, for his “good and commendable services” in having helped to secure on favourable terms a “set of tapestries in gold and silk in which is to be contained the story of Scipio Africanus”.

(3) The connection of Primaticcio with the tapestries is definitely shown by a third entry at the beginning of the year 1533:

To Francisque Boulongne, 200 *écus d'or soleil* for a trip that he is to make to Flanders to carry a small cartoon (*petit patron*) of Scipio Laffricain for his tapestry that the King is having made in Brussels, and to bring back the large cartoon (*grand carton*) of aforesaid story.

This proves that one, and indicates that all, of the large cartoons were painted in Flanders, and that the cartoons were painted and the tapestries executed under the artistic direction of Primaticcio, who, before he came to France in March or April of 1532, had spent six years at Mantua studying and working with Giulio Romano. Possibly he brought with him Giulio's *Scipio* designs (*petits patrons*), which were to be reproduced in tapestry for the Chateau de Madrid.

(4) The most complete descriptive list that we have is in a royal inventory of about 1660.⁵ The

widths of the different tapestries are given in French aunes. The first thirteen of the tapestries represent *The Deeds of Scipio*, the last nine *The Triumph of Scipio*. The border, according to an inventory made in 1789, was 16 pouces (inches) wide, and consisted of “rincaux d'ornements, arabesques et rais de cœur”.

Fortunately fifteen of Giulio Romano's *Scipio* drawings (*petits patrons*) have been preserved, and they can be seen at the Louvre. Their average size is 17 inches high by 22 inches wide. Nine of them illustrate in nine scenes *The Triumph of Scipio*, the other six *The Deeds of Scipio*. They were formerly in the collection of Everhard Jabach, from whom they were purchased for Louis XIV by Lebrun. All of them are illustrated by Colonel d'Astier.

Of the large cartoons (*grands patrons*), there is one in the Louvre, 11 feet 7 inches high by 21 feet 2 inches wide, reproducing scene No. 2 of *The Triumph of Scipio*. This is one of four low-warp cartoons (made reversed for the low warp loom) presented to Louis XVI in 1786 by the English painter Richard Cosway, who bought them in Venice, where they had been taken in 1630 when the palace of the Duke of Mantua was pillaged by the Imperial troops. The other three cartoons are also after Giulio Romano, picturing scenes Nos. 5, 6, 7, from his *Fruits of War*, which resemble the *Scipio* designs closely, and help to make clear several doubtful points about them.

The following are lists of the titles of *The Deeds of Scipio*, *The Triumph of Scipio*, and *The Fruits of War*, based on the *petits patrons*, the 16th-century tapestries that have survived, and the Francis I set.

THE DEEDS OF SCIPIO (B.C. 218-210).

(1) *Scipio and Victory*. (2) *Scipio saves his Father* (B.C. 218). (3) *The Assault on New Carthage* (B.C. 210). (4) *The Mural Crown* (B.C. 210). (5) *The Clemency of Scipio* (B.C. 210). (6) *The Continence of Scipio* (B.C. 210). (7) *Mandonius and Indibilis* (B.C. 209). (8) *The Battle of Bœcula against Hasdrubal* (B.C. 209). (9) *The Capture of the palissaded Camp of Hasdrubal* (B.C. 209). (10) *Scipio and Hasdrubal Gisco dine with Syphax* (B.C. 206). (11) *The Duel of the Spanish Nobles, Corbis and Orsua* (B.C. 206). (12) *Scipio's Banquet to the Tribunes* (B.C. 204). (13) *The Approach to Africa* (B.C. 204). (14) *The Burning of the Numidian Camp* (B.C. 203). (15) *The Conference of Scipio and Hannibal* (B.C. 202). (16) *The Battle of Zama* (B.C. 202). (17) *Carthage sends Ambassadors* (B.C. 202). (18) *Scipio receives the Carthaginian Ambassadors* (B.C. 202).

THE TRIUMPH OF SCIPIO (B.C. 201).

(1) *The Victims, oxen, camels and elephants*. (2) *The Bridge, with Victors, Standard-bearer and Musicians*. (3) *Monte Cavallo, with Cavalry*. (4) *The Dais*. (5) *The Circus*. (6) *The Portico*. (7) *Syphax*. (8) *The Triumphal Chariot*. (9) *The Capitol*.

THE FRUITS OF WAR.

(1) *Paying the Soldiers*. (2) *The Camp*. (3) *The General at Dinner*. (4) *After the Battle*. (5) *The Capture of a City*. (6) *Fugitives from the City*. (7) *The Triumph*. (8) *Reward and Punishment*.

The most important *Scipio* tapestries that remain from the 16th century are (using Col. d'Astier's nomenclature): the Madrid *rincau* set in 7 pieces;

⁵ Reproduced by Reiset in his *Desseins au Musée Impérial du Louvre*, Paris, 1866.

⁴ The exact equivalent in current terms is uncertain.

"Scipio" Tapestries now in America

the Cattaneo set in 6 pieces; the Albon set in 2 pieces; the Madrid set, with volutes in the border, in 7 pieces; the Madrid set with figure subjects in the border, in 6 pieces (11 fragments with most of the borders missing); the "Duc de X" set.

Some of the "Duc de X" set are still in Madrid; the four now in New York, illustrated here, are: *The Mural Crown* [PLATE I, A], *The Approach to Africa* [PLATE II, D], *The Burning of the Numidian Camp*; *The Conference of Scipio and Hannibal* [PLATE III, E, F] (Nos. 4, 13, 14, 15 of the *Deeds of Scipio*). All four are signed with the Brussels mark in the bottom selvage; *The Numidian Camp* with the monogram MC (probably Marc Crétif who wove the Francis I set and the famous *Joshua* set in the Imperial Austrian collection); the other three with the monogram HM (probably Hubert de Maeht). The HM monogram is the same as that on the famous *Zenobia* set in the Imperial Austrian collection.

The Mural Crown.—This subject is also included in the Madrid set, but that, unfortunately, is in such a bad condition and has been so carelessly studied that no conclusions can safely be based on it. The illustrations of it are "composed", as d'Astier himself states (p. 150), and it is clear from his note (p. 148) that he had much confidence in the expert ability of the photographer who supplied him with the photographs. If it is rich with gold, has the same side and bottom borders as the "Duc de X" set, and is signed with the monogram MC, then it is contemporary with the "Duc de X" set and dates from the first half of the 16th century. *The Mural Crown* was No. 5 in the Francis I set.

The Approach to Africa (*l'Armée navale*) [PLATE II] was not one of the Francis I set, but was one of the Albon set in ten pieces, woven without gold, $3\frac{3}{4}$ French aunes high, about 1550, for Jacques d'Albon, marshal of Saint André and friend of Henry II. He was killed at the battle of Dreux in 1562. This set afterwards came into the possession of Cardinal Mazarin, and of the French crown, and near the end of the 17th century was reproduced (directly from the tapestries, and hence reversed) on low warp looms at the Gobelins. The copies, like the originals, bear the coat-of-arms of Jacques d'Albon. As the original Albon set was sold at the time of the French Revolution, and only two pieces of it are known to be extant (one in Brussels and one in the Cincinnati Museum),

the Gobelins copies are of great help in studying the history of *Scipio* tapestries. *The Approach to Africa* is No. 1 of the Gobelins set, and is reproduced by Fenaille in his monumental and scholarly history of the Gobelins. The Albon set and its Gobelins reproductions have a border of cherubs, flowers and fruit.

The Burning of the Numidian Camp (*l'Attaque des Tentes*, also *l'Incendie*) [PLATE III, E], was also one of the Albon set, but not one of the Francis I set. The Gobelins reproduction is illustrated, with an incorrect title, as Plate VII of Guichard and Darcel's "Tapisseries du Garde Meuble".

The Conference of Scipio and Hannibal [PLATE III, F] was one of the Francis I set. It is preserved in the *petit patrons* at the Louvre, and in the Spanish *rinceau* set, but in an earlier design (Scipio with close-trimmed beard and laurel crown) than in the "Duc de X" set, and in the Gobelins reproduction of the Albon set (Scipio with flowing beard and plumed helmet). The composition and grouping of the latter are also much changed, the elephants on the right having been moved back and the river brought near the middle. The latter is just as distinctly characteristic of the later period of Giulio Romano's work, as illustrated for example in his *Fruits of War*, as the former is of his Ancient Roman period, when all his figures and faces seemed copied from ancient sculpture, and classic symbolic figures crowded themselves into every unoccupied space of his drawings. Notice particularly the dolphins, in the river and in the air, of the earlier *Conference*. For illustration of *The Fruits of War* see the Imperial Austrian Yearbook.

There were many 17th-century reproductions of *The Conference*, some in the first quarter of the century with wide floral borders of the Flemish renaissance type, containing compartment scenes based on compartments borders of the Italian renaissance type developed by Giulio Romano; others with baroque borders of the type developed by Rubens. An example of the former is the one in the Boston Museum, mentioned above. Much finer examples, but with baroque borders, are those in the Michiel set, the Vaudémont set, and the Quirinal set. The finest 17th-century example with borders resembling those of the Albon set is the one in the Paracena set.⁶

⁶ For the nomenclature of these sets see Col. d'Astier, *op. cit.*

PREHISTORIC ART

BY G. BALDWIN BROWN

THIS is a subject of perennial interest, for, though in one sense remote, it is brought near to us in these modern days through the intimate nature of the problems it presents. The earliest

manifestations of art should be specially instructive, for the conditions were simple and the essential nature of the artistic impulse is under such conditions likely to reveal itself with special clearness. Hence in discussions on the nature of



(E) "THE BURNING OF THE NUMIDIAN CAMP"; SIGNED IN MONOGRAM BY THE WEAVER, C.M.



(F) "THE CONFERENCE OF SCIPIO AND HANNIBAL"; SIGNED IN MONOGRAM BY THE WEAVER, H.M.

art an appeal is often made to the ascertainable phenomena of art in primitive times.

There is a certain fundamental fact about all artistic activity that must apply to art in primitive as in all other epochs. This fact is that artistic activity is free, not forced on the agent by the constraint of necessity. "True art", writes Yrjö Hirn, "has its own law in itself, and rejects every extraneous purpose"; and again, "A work or performance, which can be proved to serve any utilitarian non-æsthetic object, must not be considered as a genuine work of art".¹ This doctrine claims for art a character of extraneousness, of remoteness from the practical business of life, and this suits both the modern practical man of business and the modern devotee of art. The former is thereby excused from troubling himself about a phase of human activity in which he can see nothing useful, while the latter wraps more closely about him his artistic robe secure from the intrusive influence of affairs. When, however, we refer the doctrine back to primitive times its application presents grave difficulties. These were times, one would say, when to stand aside from the press of practical affairs was impossible, when any individual or tribe that devoted any large portion of available time and resources to mere dalliance would speedily be put out of existence by rivals who practised militarism, and whose watchword was efficiency. Yet as a fact primitive man did devote much time and energy to these seemingly unprofitable pursuits, and an economic situation is produced that is not a little puzzling. The difficulty is solved when we see that all this artistic activity had really a practical side to it, and was all along actually furthering the serious business of life. It could do this without surrendering its prerogative of freedom, for the activity remained artistic in the sense that the performers took a disinterested pleasure in their work, engaging in it with a sense of freedom and making it an ideal aim, while all the time, without their being conscious of it, they were training their powers and advancing their own interests for and in the struggle of life. As much time and labour have been spent by primitive communities on the dance and on the erection of the rude stone monument as on any other common undertaking in which such communities can be engaged, but we must consider the enormous educational influence exercised by the long-continued organized work in unison, at the word of command or to the time set by music. Exercise and discipline for the body, and training in concerted action with others, lead directly to success in war, while the common task on the cromlech or menhir makes for solidarity in the social aggregate. In the case of the individual again, personal adornment, probably the earliest

of all forms of art, originating, it may well be, in the display on the hunter's body of the trophies from a slain animal, by conferring on the wearer distinction, helps him forward practically in his competition with his fellows. Distinction makes him attractive in courtship to the most eligible of the fair, considered in council, and formidable in war.

When art is applied in the form of ornament to the weapon and implement, or decoration is displayed on part of a dwelling or place of religion or sepulture, there is at times, perhaps always, a special purpose involved over and above the satisfying of the purely artistic instinct. The question of the nature of this purpose, however, introduces new considerations. Many believe that there is present here an underlying intention of a recondite or mystical kind. In the representations of animals on the portable objects made by the Palæolithic cave-dwellers many scholars discern a magical significance, as if, for example, the portrayal of the creature were designed to attract the original



FIG. 1.—ENGRAVING ON AN ANTLER (LORTHET, H. PYRÉNÉES)

within the range of the weapon. Similarly the delineation of animals on the walls and roofs of caves in western France or northern Spain is held to possess some religious intention. There would thus be associated an ideal or imaginary purpose with the artistic act, and this would involve, as before, a non-æsthetic reason for its performance. As was shown before, however, the action has not really forfeited its prerogative of freedom and ceased to be artistic. In the doing of it, and in the attitude towards it of the doer, it is artistic, though there may also have been in operation a motive that has no æsthetic character. It is a waste of time to argue whether the Palæolithic carvings and paintings are due to an artistic impulse or to the need to carry out some magical system or formula, for the truth is that both explanations are valid. It may be conceded that the magical or religious idea is present, and in a sense predominant, but it is at the same time evident that this is not the only motive in operation. Were it so, the representation would infallibly fall into a monotonous hieratic style, in which convention

¹ *The Origins of Art: a Psychological and Sociological Inquiry*, London, 1900, p. 7.

Prehistoric Art

rather than the ever fresh observation of nature would be chiefly in evidence. As a fact the works produce a very different impression. There is about them a variety, a directness, a boldness in experiment, a desire to grapple with difficulties, that indicate workers artistically alert and independent, and not dull followers of hieratic prescriptions. How can we interpret save on this showing that drawing of the stag with his head turned back [FIG. 1], or the set of five or six chamois heads on each side of a piece of reindeer horn, each one trying to hit off the truth of nature better than the last, or those delineations of the bison in the Altamira cave [PLATE, B, C] where difficult positions have been deliberately essayed? FIGURE 2 is a reproduction [kindly permitted, with PLATE, A, B and FIGURE 1, by Messrs. Longmans] of an outline drawing of the so-called "great

productions had been specially characterized by that spontaneity, freedom and pleasurable aesthetic writers have postulated for artistic activity in general. The existence at the same time of the non-artistic aim or motive makes no difference, for when we come to reflect the same is true about most operations of art in all epochs. These are as a rule carried on for payment, but the fact that the artist has to sell his work in order to live has never been held to alter its artistic character.

Two books recently published are of value in connection with these aspects of the earlier manifestations of art. One treats of the facts, and the other enters into the recondite subject of the possible religious or ideal motives which underlie these facts. In "An Introduction to the Study of Prehistoric Art"² Mr. Ernest A. Parkyn gives in 350 pages a general survey of the chief artistic

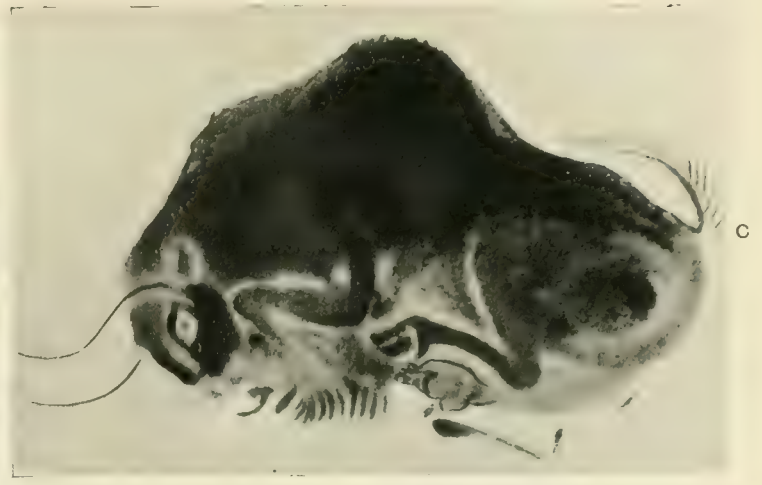
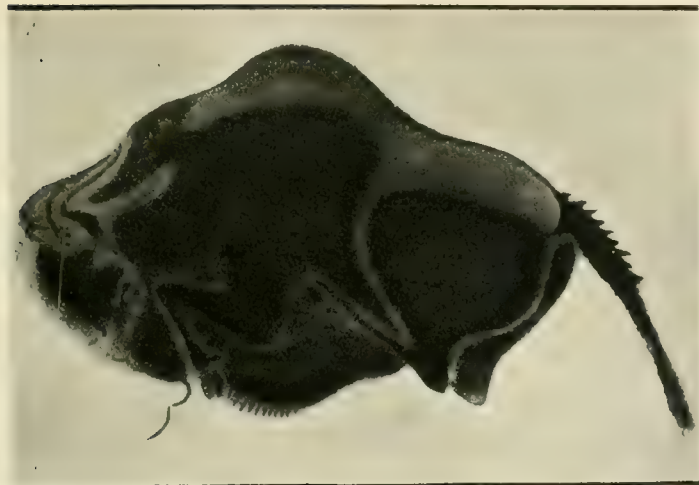
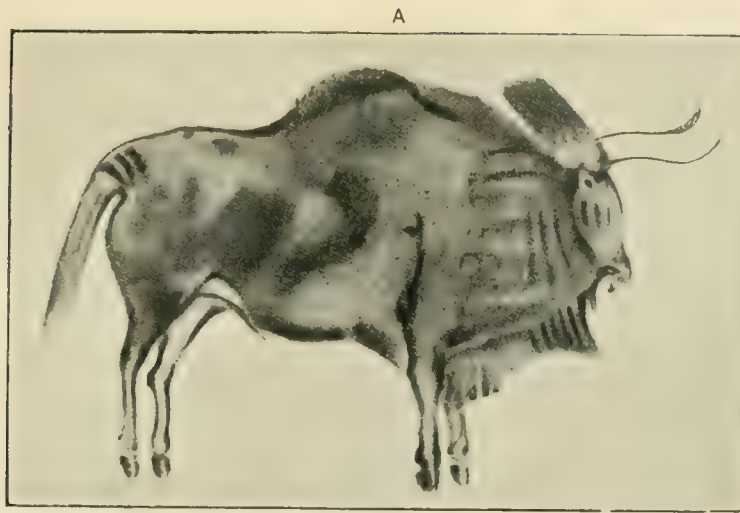


FIG. 2—GREAT FRESCO ON ROOF OF ALTAMIRA CAVE, SANTILLANA DEL MAR, N. SPAIN

fresco" on the roof of this cavern, wherein is a whole Zoological Gardens of bisons, horses and wild boars, delineated in all kinds of positions at rest [PLATE, A] or in movement. The artist's delight in his task is here convincingly evident, and he certainly was not obsessed by magic or ritual while he was engaged on it. The same applies to the well known drawing of the mammoth (1) shown at the top of the PLATE, D, a much better piece of art than the sculptured mammoth which is also given [D, 2]. The reindeer that forms the dagger-hilt in the well known piece from Laugerie-Basse, shown on PLATE, D, 3 between the two mammoths, may be there with a magical intent, but it was not magic, it was the genius of the born artist that adapted its form with such unerring tact to the purpose of a handle and to the shape of the human hand and the manner of its grasp with a view to effective use of the weapon. To judge, indeed, by results we should say that the artistic activity concerned in these primitive

phenomena of the Palæolithic and Neolithic epochs, as well as of those later periods known as the Bronze Age and Early Iron Age. The work is, of course, a compilation, and the author has shown much diligence in collecting information from the various printed sources available, and in securing a very large assortment of suitable illustrations. Though the treatment is necessarily on a small scale while the subject is vast, the writer has succeeded with considerable tact in choosing the points on which he offers information, and as a handbook for workers in this field of study his book will be found of very considerable value. On the other hand, he offers no contributions towards what may be called the philosophy of his subject, and we look in vain for illuminating general views, such as one finds, for example, in Grosse's "Beginnings of Art". He never even refers to the latter writer's instructive comparison between the rich and varied hunter life of

² Longmans, Green & Co., London, etc., 1915.



(A) STANDING BULL-BISON (B) LEAPING BULL-BISON. (C) LEAPING COW-BISON ; DETAILS OF PAINTINGS OF THE ROOF OF THE CAVE OF ALTAMIRA.



(1) MAMMOTH ENGRAVED IN IVORY (LA MADELEINE) ; (2) MAMMOTH, CARVED IN HORN (BRUNIQUEL) ; (3) REINDEER DAGGER-HANDLE (LAUGERIE-BASSE)

Palæolithic times, with the intensive training of eye and hand involved in it, and the comparatively monotonous and unstimulating daily round of duties of the Neolithic agriculturalist. The hunter is indeed at all times much more ready to obey, and more skilful in following out, an artistic impulse than the farmer, and we may account in this way for the striking superiority of Palæolithic over Neolithic decorative art.

The other work referred to above³ has for its sub-title the significant words "Notes on Art, Philosophy and Religion in Britain, 2000 B.C. to 900 A.D.," and is entirely devoted to the underlying ideas of which prehistoric art may claim to be the expression. The words just quoted will give the experienced reader what the Germans call a "Wink" as to the character of the treatise they head. Those familiar with archæological literature will recall numerous works in which recondite theories are invoked to account for appearances in early monuments, and these theories sometimes credit prehistoric peoples with an alarming amount of physiographical and astronomical knowledge or of philosophical profundity. Many such works can be dismissed at once as mere fanciful products of the untrained intelligence, but it has happened too that some of the strangest theories have been promulgated by scholars of notable literary and scientific eminence. No one now would accept Professor Piazzi Smyth's views as to the purpose and construction of the Great Pyramid, and not many perhaps Dr. Norman Lockyer's astronomical arguments for the dating of ancient monuments by their orientation, yet they were both men of high distinction in their own branches of science. It is a similar case with Mr. Ludovic Mann. His explanations of cup markings and other such appearances on ancient stone monuments postulate a mental equipment for the prehistoric carver that few will acknowledge as credible, but Mr. Mann is a thoroughly well trained and efficient archæologist who has done excellent scientific work on the most approved lines in groups of Scottish antiquarian phenomena. Everything he puts forward must be received with the respect due to the proved quality of his other work, but it is quite another thing to subscribe to his theories.

To summarize briefly these theories: Mr. Mann credits those he calls "the architects and philosophers of the Neolithic Age and of the Bronze Age" with profound ideas not only as to the physical constitution of the universe, but as to its moral and religious governance. These ideas were handed down to Early Christian times, and "it would seem that the ethical values were increased as the system grew from millennium to millennium,

conforming to the slow evolution of religious and moral concepts".⁴ Over groups of cup markings the author superimposes geometrical schemes, and demonstrates from these a belief in the Pythagorean theory of the heavenly bodies, while "primitive astronomical notions" are "mixed up with ideas of worship of a Supreme Central Force which were widespread over most parts of Europe during the first, probably the second, if not also the third millennium before Christ".⁵ The so-called "Pictish" symbols, common on carved stones in certain areas of Scotland, are found to be equally pregnant with ethical and religious meaning, and "the Pictish floriated rod . . . symbolizes the divine help asked and received".⁶ The pellets, so frequent not only on the carved stones but on early coins, are pressed into service, and when they occur, as will naturally often be the case, in groups of three, they are held to symbolize the Trinity.

Most people will desiderate more simple explanations than these of the phenomena. In the case of the more elaborate motives it is always possible that they represent a fanciful treatment of some form that is in its origin Roman. Instructive in this connection are the coins of the Celtic and the early Teutonic peoples. Coins in north-western Europe must have a classical origin, and they are objects not associated with religion, but with trade. Now, the non-classical peoples just mentioned showed extraordinary ingenuity in evolving patterns of an original and quite barbaric kind from some motive on a Greek or a Roman piece. The process of the transformation can sometimes be followed through intermediate stages, but where this is not possible the connection of the ultimate form with its prototype would never be guessed. Hence the wayward fancy of the barbaric ornamentalist may have had more to do with these curious and enigmatical patterns on the stones than the recondite lore with which the worker is credited in the tract under review. The cup markings are perhaps Mr. Ludovic Mann's happiest hunting ground, for they present difficulties that are notoriously great, and he may reply to the sceptical critic that till some agreement is arrived at among archæologists as to their significance the explanation he offers is quite as good as any other. He might fortify himself with the authority of the late Mr. Romilly Allen, who expressed the opinion that "such sculptures are more likely to be symbolical than decorative",⁷ though with his characteristic caution he refrains from any discussion as to their possible meaning.

⁴ *Archaic Sculpturings*, p. 51.

⁵ *Ibid.*, p. 22.

⁶ *Ibid.*, p. 49.

⁷ *Celtic Art in Pagan and Christian Times*, London, 1904, p. 59.

³ Mann (Ludovic MacLellan), *Archaic Sculpturings*, William Hodge & Co., Edin. and Lond., 1915.

THE BRODERERS OF LONDON AND *OPUS ANGLICANUM* BY W. R. LETHABY

As *The Burlington Magazine* has devoted special attention to early English embroidery, it may be desirable to record any new observations, however small. Some years since I was led by the family likeness of many of the works, their great precision in execution and their costly character, to suggest that the best-known examples were London trade-productions. Three documents printed in Riley's well-known "Memorials of London" (1868), from the archives of the City, seem to confirm this view and are interesting in themselves.

(1) In 1307, Alexander le Settere ("the arrowsmith, his surname probably derived from his father, and not the name of his own occupation") came before the Mayor in the 35th year of the reign of King Edward [the first] and received from Master William Testa, archdeacon in the diocese of Lichfield and Coventry, £10 in part payment of £40 which he owed him "for that embroidered choir cope of his, which he bought, and which the same Alexander will befittingly complete, of the same breadth around as a certain cord: the same to be delivered during the fortnight after Easter next" (this agreement was afterwards cancelled).

(2) In 1308, John Bonde and John de Stebenheth, clerk, came before the Mayor and delivered the embroidered cope of the value of £30. And the Mayor and Aldermen and commonalty did promise to pay . . . (in certain instalments, one fourth being the share of Margery wife of John Stebenheth, and a fourth to Katherine daughter of Simon Godard of full age, and the remainder to John Bonde to the use of Thomas and Simon, children of Simon Godard). "The same cope was given by the Mayor and commonalty to the Bishop of Worcester at his consecration at Canterbury". [From a will proved in 1331, leaving property to Margery, formerly wife of John Stebenheth and also to Simon, son of Simon Godard, it may be gathered that Margery was a daughter of Simon the elder.]

(3) In 1325, an instalment of £15 was still unpaid for the "embroidered cope of silk and gold" which was given to the Bishop of Worcester when he was made Archbishop of Canterbury.

In (1) we have the contract for a splendid choir cope, to be completed by Alexander le Settere for £40, a sum equal to about £700 of our money. In (2) and (3) we are told how a cope of silk and gold was bought for £30, by the mayor and corporation, to present to an archbishop on his consecration. In this case the embroiderer seems to have been Simon Godard, who presumably had died. These records are all the more interesting as the first decade of the 14th century is about the time that

the finest work, represented by the crimson *fesse-tree* cope and the Syon cope, both at South Kensington, was being wrought.

Many years since, I read a short imperfect inscription over the figure of a kneeling ecclesiastic embroidered on the Syon cope as DAUN : PERS : DE : . . . Pers was a form of Piers and Peter ; the title Daun I have found at least twice applied to abbots, and there is some probability that the cope was made for an abbot, as the figure without a mitre does not seem suitable for a bishop, nor was there one at the right date who could be called Pers. Possibly some reader may know of an appropriate abbot.

In 1388 Thomas Carlton, broderer, died. It appears from his will that he lived in the parish of S. Alban, Wood Street, at the corner of Adde Lane. He bequeathed a vestment of blue silk, viz., a chasuble with white amice, stole, pharmon, girdle, together with two frontals, two curtains, two towels, a cushion for a book, etc. To his wife he left a tenement called "The Lion on the Hoop" (from its sign) with shops in Wood Street. He was to be buried in the chapel of S. John Baptist in S. Paul's, and he left some property to the master and wardens of the Merchant Tailors or Fraternity of S. John Baptist. His tomb slab was to have his shield of arms.

At this time it seems not unlikely that the Broderers were attached to the Merchant Tailors. The "Broderers" or "Browderers" of London were incorporated by charter in 1561.

The earliest ordinances for governing the craft in the City, as far as can be ascertained, were approved by the Mayor and Aldermen 21 Sept. 1427 and are set out in full in the City Records.¹

From the will of Stephen Humble which was proved in 1537 we find that the broderers at this time constituted the brotherhood of the Holy Ghost of the City of London.

The company in the last century still preserved their small hall in Gutter Lane which they had acquired early in the reign of Henry VIII.²

¹ Sharpe's *Wills*, II, p. 643.

² W. Carew Hazlitt, *Livery Companies*.

RAJPUT PAINTING BY RAPHAEL PETRUCCI*

NOTWITHSTANDING a fair number of studies that have appeared on the subject, the history of painting in India is still only in process of formation. For this there are rather recondite

*[This article was written by Dr. Petrucci in French, and proofs of the English version could not be submitted to him; his responsibility is consequently limited to his original French MS., from which, however, we hope that this rather hasty translation does not differ materially.—ED.]

reasons, not all of them due to the lack of comprehension or the indifference which Europeans have too often shown regarding everything connected with the Far East. We can say to-day that the efforts of certain pioneers have borne fruit. Among the public which is interested in art and sees in it one of the highest expressions of humanity there is a group both important and enthusiastic enough concerning oriental art to

Rajput Painting

secure for the work of professional orientalists and aestheticians a measure of encouragement unknown before. But this is not enough; it is also necessary that the materials should lend themselves to a classification by which their mutual relations may be characterized as precisely as possible. This is the case both as regards China and Japan. The symbolism of Buddhist painting is on the eve of being explained. The history of central Asia throws light upon many obscure problems, and we can already perceive that the art of Tibet will soon be accessible to precise analysis. In this magnificent whole India takes an eminent place, yet India is the last figure to appear within the frame of European culture. For this there are deep-seated reasons which it is necessary for us to examine.

As it is, Indian painting appears to us cruelly

Rajput painting.¹ With a very sure sense of the comparative method and of æsthetic analysis, he has from a definite body of evidence drawn conclusions of which the first importance is their application to a general history of Indian painting. We might have feared that, carried away by his love for his subject, he might have shown some partiality and have asserted as proved conclusions that are still uncertain. But this is not so; the most exacting criticism could not find that fault with his study. He claims no knowledge of what he does not really know, and has made all the reservations of judgment which his subject imposes upon us. The objective character of his book is not the least of its merits.

Dr. Coomaraswamy has limited his study to what we may call the "Rajput schools". Developed in Rajputana properly so called, and in



ŚRĪ KRISHNA DUDHĀDHĀRĪ; PAHĀRĪ DRAWING (GARHWĀL), PROBABLY MID-18TH CENTURY; SLIGHTLY REDUCED (FIG. 3 OF "RAJPUT PAINTINGS")

torn into scattered fragments. Important periods are separated by whole centuries of which no certain productions have survived. The action of time has nowhere been more destructive. No doubt—for my part, I am convinced of it—we shall eventually succeed in reconstituting and retracing along its main lines the continuous evolution of its development; but the silences of the obscure periods can only be filled in by attentive research chronicled in careful monographs. No section of the work to be accomplished presents such great difficulties, and consequently there is none in which serious and well organized study will produce more interesting and far-reaching results.

Such is the case as regards the book which Dr. Coomaraswamy has recently published on

certain mountainous regions of the Punjāb, those schools form a homogeneous whole. Nothing can indicate the homogeneity of this group better than the collection of excellent plates, of which several of the original drawings are reproduced here [PLATE and FIGURE]. The Rajput schools differ essentially from the Mogul school, although at certain moments they fell under its influence. No subject could surpass this for fertility in general conclusions. To attain these, however, it was necessary to study it under its different aspects. The historical point of view was the one from

¹ Coomaraswamy (Ananda), *Rajput Painting, being an account of the Hindu paintings of Rajasthan and the Punjab Himalayas, from the 16th to the 19th century, described in their relation to contemporary thought, with texts and translations*; 2 vol. Oxford (University Press); London (Milford), 1916.

Rajput Painting

which the unity in evolution as well as the diversity of influence could be best brought out. In this study Dr. Coomaraswamy has cleverly succeeded in taking full advantage of the elements furnished by local characteristics. He has also given us the necessary indications concerning the sources of inspiration in Rajput painting, and the subjects that it delighted to represent. We have here all the essential points. We ought to realize to-day that painting is not only a more or less realistic representation of forms, but also, and above all, an abstract language which calls up, by means of the resources of the plastic, feelings as elusive, as indistinct and as powerful as do poetry and music. A very narrow conception, unhappily still predominant, has too long overshadowed the art of painting by insisting that imitation is essential to it. That fact alone is enough to explain why it has taken so long to get the art of the Primitives, of the Middle Ages, of Byzantium, of archaic Greece, of Egypt or of Chaldea admitted into the same rank as the art of the classic periods of Greece and of the renaissance. That sort of psychological malady is enough to explain many of our misconceptions, and it explains above all why a European requires such a serious effort to understand the art of the Far East. In India, as in China and Japan, art is wholly impregnated with that abstract and speculative spirit which lifts it above the real.

If we consider Rajput painting from this point of view, we see in formation a tradition, attached to a group of ideas and compositions but slightly varying, of which the essential elements are borrowed from epic sources, wherein the philosophy of the world and of life, of nature and of sentiment, is expressed in whatever it possessed of the eternal. Hence, the forms are not merely appearances, but symbols. Certain paintings in which one would be tempted at a superficial glance to see only the picturesque then appear powerful evocations, of which the conception moves us profoundly. Here, for example [PLATE, B], is the lover about to rejoin her beloved : above, from a ridge of clouds, rises a flash of light and the rain falls in drops ; a peacock screams in the night ; the black background of the painting expresses all the darkness with a wild grandeur that the most realistic of representations would fail to suggest. In other drawings are the episodes in the life of Krishna, leading his flocks, playing upon his flute, or summoning to him maidens of sensuous form, who personify souls that abandon the world at the call of the Divine. This is more than the dead formula of a fixed subject. India has in all its epochs introduced into the manifestations of love the profound sentiment of the absolute. If their slender, delicate, even voluptuous figures take possession of our imagination, it is because the idea suggested is of something beyond the real,

where mystery blossoms under the form of the plastic elements, and leaves in them just so much of the concrete only as it needs to express itself by suggestion, while retaining all its own austerer power.

This aspect is no doubt the most important one ; it differentiates the Rajput schools from the Mogul school, though other considerations may be added. Certain compositions of which the subjects are borrowed from the "Rāmāyana", by displaying the armies of bears and apes, which accompany the hero, also express that familiarity with the things of nature which has so profoundly impregnated everything Indian. Sometimes a savage note is struck, as in the powerful painting which shows Asura in agony amid the flames which Durya has cast upon him (Plate xxvi) ; but the mystic inspiration recovers quickly the sentiment of tenderness and love, unquestionably the most essential and striking element in the Rajput school.

When the peculiar features which characterize the school in the history of Indian painting have been defined, its relation to the main development must be inquired into. The earliest paintings belong to the middle of the 16th century ; the latest are a survival which has lasted into the 20th. One might be tempted to believe that the Rajput school forms a sort of island in the history of painting in India, and that when we have pointed out the Mogul influences by which it may have been affected, we have said all that there is to say on its relations with other elements. We should, however, strangely deceive ourselves if we stopped at that. Throughout all the works which Dr. Coomaraswamy has studied and placed before us—even in the most recent—we find an archaic character which reveals itself clearly and, at times, unmistakably. Dr. Coomaraswamy very justly insists upon the element which attaches Rajput paintings to the category of fresco. He considers that they are derived from mural decoration, and he rests his opinion upon considerations which seem to me conclusive. The drawings for the large compositions, both those reproduced in his book and those which he has lent to the Indian section of the Victoria and Albert Museum, would alone suffice to demonstrate this. A comparison with the frescoes now destroyed recalls at once the finest *ensemble* of that species of art which India has preserved ; the frescoes at Ajanta. Dr. Coomaraswamy lays stress upon the persistence of a number of archaic characteristics in Rajput painting ; for example, upon the use of those transparent and shadowy scarves which Buddhist painting in the Far East has retained in representations of the Bodhisattvas. Another particularly interesting feature should be noticed, namely, the conventional method of representing mountains and hills. This



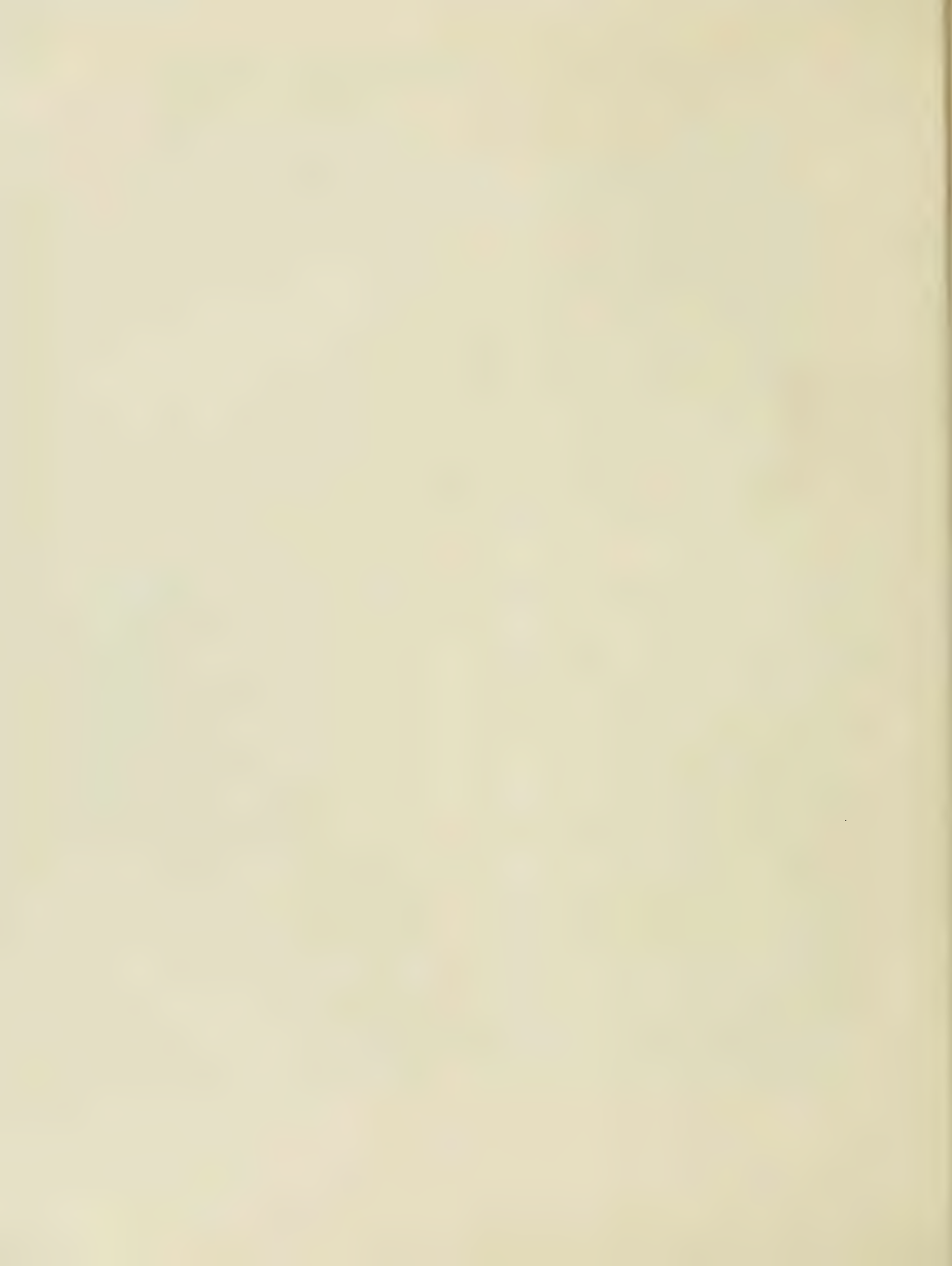
(A) "THE UNVEILING OF DRAUPADĪ"; "THE MAHĀBHĀRATA"; 270.4 × 381 MM.; PAHARĪ (EARLY KANIGRĀ) LATE 17TH OR EARLY 18TH C. (MR. WILLIAM ROTHENSTEIN)



(B) ABHISĀRIKĀ NĀYAKĀ SEEKING HER BELOVED ON A RAINY NIGHT; RAGINĪ MĀDHU MĀDHAVĪ, SUPERSCRIBED "HINDOLAS"; 19 × 14.5 MM.; RĀJASTHĀNĪ, MID 10TH C. (DR. ANANDA COOMARASWAMY)



(C) "RĀMA, LAKSMANĀ AND SĪTĀ"; "THE RĀMĀYANA"; 18.3 × 12.1 MM.; EARLY 18TH C. (DR. ANANDA COOMARASWAMY)



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is specially striking in Plate II of Dr. Coomaraswamy's book, reproducing a painting of the middle of the 16th century, and in Plate XIV, reproducing a painting of the 19th century. There are in the grottos of Yun Kang² bas-reliefs of episodes from the life of Buddha, in which the convention used in the representation of mountains and hills is exactly the same. This is the more striking as the convention stands alone in this group of works, which, it must be observed, does not belong to China proper, and of which the distant sources are not as yet defined. These monuments in any case are not later than the first years of the 6th century.

It will be seen that if Rajput painting is allied to fresco-painting it has thus also preserved for us elements which carry us as far back in the history of Indian painting as the monuments

²See Chavannes, *Mission archéologique en Chine*, Plate CXII, No. 213.

REVIEWS

VIGÉE LE BRUN, HER LIFE, WORKS, AND FRIENDSHIPS; W. H. HELM. 232 pp., 40 illust. (Hutchinson.) 21s.

No one would have enjoyed Mr. Helm's "Life of Vigée Le Brun" more than the lady herself. It deals with her life, works and friendships, but principally with the first and last. For her works one must look chiefly to the catalogue which concludes the volume and to the illustrations. Her art is dealt with somewhat summarily—the chapter upon it covers less than five pages—not because the biographer is unwilling to do it justice, but because there is so little to say. As a painter she was industrious, facile, not a little superficial and never oppressed or overpowered by any overwhelming standard of achievement. The world, her world at least, the world of the court of France before the Revolution, and of Italy, Vienna, St. Petersburg and England subsequently, until she returned to France under Napoleon and the Restoration, made but few demands upon her. It asked for the obviously agreeable, and if in responding to its request she achieved only the agreeably obvious, the fault is fairly shared. Her artistic preferences are few, and throw little light upon her views; at least she admired and copied Rubens's *Chapeau de Poil*, while she also writes, "I don't believe there is a more beautiful or truer painting in existence"—of a group of burgomasters by Van der Helst. The limitations of the critical point of view are only equalled by those of the experience. The greater part of the book is taken up with a well written and spirited account of Vigée's domestic and social life, and that of the "noblesse" with whom she consorted as though to the manner born. Her loves and hates, her friendships with Marie Antoinette, with the scandalous Calonne and with the comte de Vaudreuil, her visits to the du Barry and to the country

allow. They are in fact the outcome of the same inspiration. The tenderness, the delicate charm, the fervent love expressed in the figures at Ajanta reappear in all the paintings of the Rajput schools. When the traditions of intellectual and sentimental content of an art run parallel to a technical tradition, even if these elements survived only in a fragmentary form, the unity of its history is definite enough to impel us to reconstitute it.

With this observation I must conclude. We see how the painstaking and specialized study of a group of closely allied schools throws fresh light on the history of painting in India, and at the same time on the history of the civilization which inspired it. It also enables us to arrive at a deeper understanding of one of the most moving psychologies of the east; and if that may be said of Dr. Coomaraswamy's book, no higher praise could be given it. Let us hope that the work begun so ably will be carried out to its completion.

houses of the duc d'Orleans and the marquis de Montesquieu, her flight from Paris in the Lyons mail to avoid the horrors of the Revolution, her meetings with most of the famous men and women of her time, all these are touched upon fully, are indeed the *raison d'être* of the biography. In London she again met Lady Hamilton, whom she had already painted more than once at Rome and Naples. But London society she found dull, for it was "too silent". For his *catalogue raisonné* of Vigée's pictures, Mr. Helm wisely puts forward no claim to finality or completeness; indeed, he modestly invites corrections and additions. The list is of considerable length and a credit alike to the industry of artist and author. As suggestions for inclusion, if they do not already appear under other names, may be mentioned the following portraits:—*Joseph Cailleau*, the singer, half-length, sold in Paris, in 1911:—the striking bust, *Le comte Orloff Tchesmensky*:—*J. B. Le Moyne*, the sculptor, signed, and dated 1774:—*Lady Fitzgerald*:—*Princess Lubomirski*:—and *Countess Flora Wrba*, signed, and dated Vienna, 1792. The *Calonne* three-quarter length is at Windsor; the oval *François de Valesque* of 1776 is signed; and the *Madame Hennett* is signed and dated. R. C. W.

MURAL PAINTING IN AMERICA; EDWIN H. BLASHFIELD: 56 half-tone illust. (Batsford); New York (Scribner), 8s. 6d.

In the United States, if anywhere, there was opportunity for mural decoration to develop. Architecture for public buildings is in greater demand there than in Europe, which, for the most part, has, or had, all the public buildings it needs; and the modern architecture of the United States is more original and more healthy a growth than that of any European country. With the chance of architecture comes the chance of mural painting. In the United States the very railway

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stations are regarded as fields for the art of the mural painter; hotels, clubs, and private residences, beside State capitols, university buildings and libraries, are handed over to the mural painter for decoration. The result is that already in America there exists a considerable number of artists who understand the needs of large surfaces and of this special art; and among the most distinguished of them is the author of this book, Mr. Edwin H. Blashfield, whose work in the State Capitol at Wisconsin, in the Library of Congress and elsewhere is well known. Practical experience, as well as sound theory, enables Mr. Blashfield to speak with authority and wisdom on the art. He explains the relation of modern mural painting in America to the mural painting of earlier days in Europe, and describes its genesis. He sets out clearly the difficulties which, even in the United States, the mural painter has to encounter, difficulties mainly due to commerce; and he gives a temperate and just account of the work of the

many American mural painters, Lafarge, Abbey, Blum, Sargent, Parrish, and the others. Besides this, his book is a sound and valuable treatise on the art; and it may be of considerable service on this side of the Atlantic, when the time comes for building up again the ruined world. H. H. C.

CORRIGENDA.—The writer of the notice of Mr. M. H. Spielmann's monograph "*The Angels appearing to the Shepherds*, by Velazquez", published on p. 33, writes: "I am sorry to say that I entirely misrepresented the opinion of Dr. Mayer of Munich concerning Mr. Spielmann's picture. Dr. Mayer seems to have been disposed to agree with Mr. Spielmann, so far as he was able to judge from a photograph, but as has been pointed out to me since my notice appeared last month, Dr. Mayer, after having seen the picture, wrote a notice of the exhibition at the Grafton Gallery in which the picture was hung, and denied that it could possibly be by Velazquez".

A MONTHLY CHRONICLE

THE NEW ROSSETTIS AT THE NATIONAL GALLERY.—At a single blow, almost at the last hour of the day, the National Gallery has retrieved the position so carelessly jeopardized by neglect of a great English master, and can now again hold up its head in face of the provincial museums. By acquiring the bulk of the most important remaining collection, that of the late Mr. George Rae, it has secured eleven Rossettis, and in them the fine flower of his genius; three Madox Browns add to the value of the purchase. These, like the Masaccio, have been obtained through outside help at trifling cost to the Gallery, and it is matter for rejoicing that in war time it has thus been possible to add to our essential treasure more than has often been done in a piping year of peace. Rossetti, in the middle of the 19th century, like Blake at its beginning, had to reinvent the art of painting as a vehicle for poetry, and here we have that new imaginative vision, with all the struggle and beautiful strangeness of its birth into a world of manufactured illustration. The name "pre-Raphaelite" has led people to talk as if he had been the reviver of early Italian painting. That is not so: some hints came through, and hints are better for genius than abundance; but in his youth he can have seen few Italian Primitives; it was by way of Germany that the stimulus came, and nothing is more wonderful than the life thus given to what was for the most part an abortive beginning; yet it must be remembered that the nearest thing to Rossetti's design is that of a true artist, Alfred Rethel. The Italian in Rossetti himself gave a richness of colour to this shaping element, and the poetry that filled the design was that of Dante, of Mallory, and of Keats.

Let us count over the precious stones in this

chaplet. First in the series of early water-colours comes the *Paolo and Francesca* of 1855, that triptych in which the invention and intensity of primitive art are revived; Rossetti's subject, love's discovery and passion, is declared, and the rapture of its heaven and hell stamped in images unforgettable. This is the earlier version; that in Mr. Edmund Davis's collection has had the luck to be better preserved from fading. Then comes a group of lovers' meetings and partings, ever so romantically set, the *Wedding of S. George*, the *Tune of Seven Towers*, the *Chapel before the Lists*, and with them the single figure of *The Sanc Grael*, the music-making of the *Blue Closet*, the *Mariana in the Moated Grange*, from a great design for "Tennyson"; all but one the work of a wonderful year, 1857, when, besides the "Tennyson", the frescoes were executed at the Oxford Union, and William Morris caught the fire from his teacher, as two of these titles bear witness among the water colours he first possessed. Later, in 1860, comes the *Lucrezia Borgia*; the original figure was scraped out and repainted in the following year; we would fain have the two. This type of malign soft luxury leads us on to the oils, three in number, belonging to the group of which *Lilith* is the centre, that witch-woman in her tiring-chamber, "subtly of herself contemplative." They are the *Fazio's Mistress*, of 1863; the *Beloved*, of 1865-6; and the *Mouna Vanna*, of 1866. That is the list to be added to the early *Annunciation*, (1849-50), and the *Beata Beatrix* (1863 and later), already in the Gallery, with some works of less account. Madox Brown also will now be more fully represented. We already have the beginnings of full pre-Raphaelitism in his *Lady of Saturday Night*, and *Chaucer*; and a later work, the *Simon*

Peter. To those are added (1) the *Lear and Cordelia*, of 1849-54—a work in which old “history” is being invaded by the new poetry, and whose design of a second scene opened at the back is magically echoed in more than one of his pupil’s works already enumerated; (2) *The English Autumn Afternoon*, the Hampstead landscape in which his peculiar research of light was at work; and (3) that passionate page of history, the *Last of England*, a water-colour version from 1864-6 of the design that was sketched in 1852, and wrought out in the oil of 1855, now in the Birmingham Gallery.

It is no small thing, when so much is going, that these works have been saved for us. The English school, in its main figures, is now secure. Hogarth, Wilson, Reynolds, we have, and Gainsborough also, though not fully enough; his *Mall*, that meeting point of 18th-century England with France, was lost the other day. Blake, if we count in the Print Room, we have; Turner, Crome and Constable in rich measure; Stevens and Watts as well; and now the pre-Raphaelite dreamer joins his circle. Of what we still want the less said the better; but to this degree we have been awake before America, or endowed by bequest and gift better than we deserved. Wherefore let us give thanks.

And now, as in a bidding prayer, I will recite the names of those to whom the nation owes its thanks for this addition to its wealth. First and foremost to the Rae family, who might easily, in emulation of many noble examples, have obtained a price for the pictures beyond anything our efforts could have matched: the Liverpool merchants have taken another course. Then to the National Art-Collections Fund for adopting and pressing Mr. Rae’s suggestion, and chiefly to Mr. Aitken, Mr. Witt and Mr. Ross who began, and Sir Sidney Colvin who completed, negotiations on their behalf; then to Lady Cunard, who enlisted the sympathy of Mr. Du Cros, and to that gentleman for his most generous help. Further to the trustees of the National Gallery, who, in this case, have been equal to a great opportunity, and have thus wiped out the memory of their apathy in the matter of Mr. Fairfax Murray’s Rossettis. We need not now grudge that collection to Cambridge and to Mr. Cockerell, who had well earned the prize by his lifelong devotion to the master, and by his conduct of the Fitzwilliam Museum, whose slender resources he has multiplied by his admirable gift of beggary. Finally to Mr. Charles Ricketts, not only for his warm advocacy of the purchase, but for the gift of one of the water-colours. D. S. MACCOLL.

MR. HERBERT P. HORNE AND MR. WILLIAM CLEVERLY ALEXANDER.—Two of the most important figures in the world of art have been removed by death in the past month, namely Mr. Herbert

P. Horne and Mr. William Cleverly Alexander. With both of them our work in *The Burlington Magazine* brought us into frequent contact, and their loss will be sincerely lamented by all who had the opportunity to appreciate their disinterested passion for beauty.

We shall hope to deal much more fully in future numbers of *The Burlington* with their collections. All that can be attempted as we go to press is some slight appreciation of their personalities.

It is probable that many years must elapse before it is fully understood how great a man in his own line Mr. Horne was. He was scarcely known to the general public at all. His retiring disposition and his almost contemptuous indifference to general opinion, together with the exacting standard which he set himself in all that he did, made this inevitable. But those who were intimate with the man and had some knowledge of his immense industry and his profound critical insight know that he laid in his lifetime the foundations of a great posthumous reputation.

Mr. Horne began life as an architect; he was also associated with Prof. Selwyn Image and others in the publication of an extremely interesting, though now almost forgotten journal, “The Hobby Horse”. For this Mr. Horne produced some very decorative wood-cuts, and in it he published some poems which showed, to put it at the lowest, a distinct literary talent and a high standard of scholarship.

His work as an architect is best represented in London by the chapel in the Bayswater Road, a few hundred yards to the west of the Marble Arch. In that austere and yet gracious façade one can see how already the conceptions of the Florentine renaissance had gripped his imagination. It is not the work of a creative designer, but as an expression of critical sympathy and faultless taste it stands out from the vast mass of imitative architecture with which London is filled.

It showed none the less that Mr. Horne was probably following the true bent of his nature in abandoning creation for criticism. He went to Florence about twenty years ago, with the intention of writing a short and popular life of Botticelli. He remained there almost without intermission till the day of his death and published only the first of a projected series of volumes on Botticelli and his school. Instead of the popular work, the writing of which was to have occupied him a few months, it became the monument of learning which is known to all students of Italian art. But his published work represents probably only a tenth part of the material he accumulated. His passion for acquiring new facts about Florence in the quattrocento became so absorbing that he could not bear to waste precious hours of work in the archives on the labour of preparing his material for publication. It should be a pious task of future scholars to give to the

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world, in proper form, his stored-up wealth of knowledge, although it is certain that no one has quite the requisite familiarity with the period, to use it to the same purpose that Mr. Horne would have done.

What strikes one most about Mr. Horne's work is that it shows two qualities very rarely combined in one individual and yet both of them necessary to the perfect historian of the arts. He had an æsthetic sensibility of the highest order—at least within the rather narrow limits of the art which he loved—and he had the unfailing patience in the acquisition of facts of the man of science. It was this combination of imaginative thought and laborious accuracy which gave to his work something of that quality of perfection for which he always strove.

Besides his work as a writer and historian he began many years ago to collect pictures and objets d'art. He had only a very modest income, but he lived austere and he bought with an almost uncanny discrimination, spotting a possible primitive beneath some 18th-century daub, or recognizing in a bas-relief which to the Florentine art dealer seemed a worthless forgery, the original of a figure in the Bargello, which until then everyone had accepted as a Desiderio. I doubt if anyone else but Mr. Horne could have made his collection without spending every year, many times over, the whole of his income.

About six years ago, Mr. Horne succeeded, after years of patient waiting and watching, in acquiring a neglected quattrocento palace in one of the narrow streets leading to the Arno, a little above the Uffizi. It was the work of his last years to bring this back as nearly as possible to its original state. He never lived to furnish it completely with his collection, but as he has left this to the Italian Government it will probably be arranged as a museum somewhat after the manner of the Poldi Pezzoli, but with how different a personal atmosphere!

Both in temperament and in worldly situation Mr. Alexander was a striking contrast to Mr. Horne. They were alike in only one thing, their passionate and disinterested love of art. In Mr. Alexander's case, taste seemed to be a quite special and peculiar gift, like that of second-sight. It seemed as though it was a faculty that functioned of itself and often to have but little relation with his other activities. He seemed almost afraid, perhaps not without reason, that the learning and historical research with which the appreciation of works of art is surrounded might hamper the free activity of this invaluable gift. For while he would listen to the conosciuti with unfeigned interest he would disavow any claims to special knowledge on his own behalf. But this peculiarity may have been in part the effect of an extraordinary modesty and simplicity of character. His modesty was indeed

almost embarrassing to younger men, and it was often hard to believe that there was not a point of irony in the eagerness with which he would ask the opinions of those who felt themselves so much less qualified to speak than he was.

He was the most unpretentious of men. He seemed incapable of regarding his wealth or the quite remarkable taste which guided its expenditure as any claim to distinction. In contradistinction to so many collectors who use their possessions to make status, he seemed almost to apologize for his good taste and his good fortune. It was thus really due in part to the beauty of his character that he did in fact follow so entirely and with such a pure passion the dictates of his æsthetic judgment. No one could suppose for a moment that any notion of snobbism could have weighed with him for an instant. It was due to this purity and directness of perception that he was able to save England from the disgrace of leaving Whistler unrecognized. He at least saw clearly Whistler's genius and backed his perceptions unstintingly with two important commissions for the portraits of his daughters. It is said that the portrait of Miss Alexander (the only one which was completed) is left to the nation. It is sincerely to be hoped that in any case it will be acquired for the nation. It will be the most fitting monument of Mr. Alexander's inspired patronage of art. His loss will be deeply felt by all who knew him.

ROGER FRY.

THE THEFT OF PICTURES FROM S. PIETRO, PERUGIA.—The daily papers have contained information concerning a theft of pictures carried out towards the end of March in the church of S. Pietro at Perugia. The thieves are stated to have entered the church at night by the balcony behind the high altar—a spot which many visitors to Perugia will remember on account of the enchanting view obtainable from it of the Umbrian hill country and the valleys of the Tiber and the Chiaggio—and to have chosen as their field of operations the sacristy, which used to be a miniature picture gallery, besides containing a remarkable collection of illuminated choir books. In the available accounts of the burglary no reference is made to the choir books, so that section of the contents of the room seems to have suffered no loss on the present occasion, contrary to what was the case, unless my memory is at fault, when the sacristy of S. Pietro was visited by thieves a few years ago. Among the stolen pictures are a series of five small half-lengths of saints, originally enclosed in the framework of the great polyptych, which Perugino in 1495 undertook to execute for the high altar of S. Pietro. It was dismembered in 1591, and in 1797, after the peace of Tolentino, the greater part of the panels that composed it were taken to Paris; the principal panel, representing

the *Assumption of the Virgin*, is now in the gallery at Lyons; and the church of S. Gervais in Paris and the galleries at Rouen and Nantes contain other portions of this altar-piece. Three half-length figures of saints, similar to those until lately at S. Pietro, returned to Italy in 1815, when they were incorporated with the Vatican Gallery; and now the last vestiges of Perugino's great work have disappeared from the church it was intended to adorn. One need not greatly deplore the loss of a small panel, containing the figures of SS. Simon and Thaddeus as children and once attributed to Raphael; it has long been recognized as a copy after two figures in the foreground of the altar-piece by Perugino, now in the gallery at Marseilles. A work of far higher artistic quality is the picture of *S. Francesca Romana taught to read by an Angel*, a composition of two life-size busts by Caravaggio, singularly powerful in character, which I take to be identical with one of the two Guercinos mentioned among the stolen pictures; the other is, no doubt, a picture of *The Flagellation*, painted on copper and of but little importance; and the booty of the burglars also includes a *Christ Crowned with Thorns*, from the school of Bassano, and a *Christ Carrying the Cross*, "attributed to Mantegna"—in reality one of the countless versions of a composition which has been associated with the names of Andrea Solario and Gianfrancesco Maineri. Nothing is said of a painting to which I should like to draw attention in this connection—a small picture of *The Madonna and Child*, let into the wall and surrounded with a stucco frame, like several of the works referred to above. It represents the Virgin, supporting the Infant Christ standing on a ledge and extending His left hand towards a vase of flowers. The interest of this work lies in its evident relation to the art of Antonio Solario: the whole composition vividly reminds one of the signed *Madonna* by Antonio, now in the National Gallery (No. 2503, Salting bequest), to which after it had left the Leuchtenberg collection, attention was first drawn in the columns of *The Burlington Magazine* (Vol. I, p. 353), and which proved the starting point for the reconstruction of the work of this artist. In particular, the pose of the Infant Christ is almost identical in both works, although He is turned in opposite directions. I do not think, however, that the picture at Perugia is an original by Antonio Solario: it gave me rather the impression of a copy after him. That Antonio Solario worked in the Marches is an established fact; and the existence of this panel at Perugia may be regarded as an additional proof of his relations with central Italy.

TANCRED BORENIUS.

FORAIN.—The purpose of a political cartoon is to implant in the spectator the seed of action. A cartoon is a form of rhetoric and its success must be judged by the power it has to stimulate action.

The same laws therefore as apply in the judgment of rhetoric apply in the judgment of the cartoon. The secret of rhetoric is to carry your audience, unknown to themselves, nine-tenths of the road that you wish them to travel, and then to precipitate them, with what they believe to be their own impulse, on the remaining tenth of the way. If the cartoonist himself draws the conclusion to which it is his business to conduct his reader he will fail of his aim, for the reader becomes passive as soon as the conclusion has been taken out of his hands. Of a useful cause there is good and there is bad advocacy; and of all painful things there is none more painful than to listen to bad advocacy of a cause that one has at heart.

Carlyle comments with some amazement on the degree of continence that the orators of the Convention manifested in speech. The French would seem to reserve for action the energy that we expend in scolding. The beautiful French sense of measure is what renders Forain's cartoon so deadly a weapon. One of the countless men whom Forain has obliged, once said of him, "Pour être vraiment gentil, il n'y a rien tel qu'un tigre". And, conversely, punishment is only poignant when it is administered with politeness. I was listening the other day to a discussion about the German outrages in Belgium between a little modiste from Normandy and a neutral of somewhat German sympathies. "Il faut pourtant avouer, Monsieur", said the lady, "que les Allemands se sont livrés en Belgique à des procédés plutôt regrettables".

There never was a greater political error than that into which our childish press tumbled at the beginning of the war in calling the Germans Huns. The Germans, enslaved to Prussia, deserve that the odium of their, alas! proven deeds should accrue to the word "German". By transferring our scoldings to the Huns the word "German" is like to ride off scot-free.

Affiliation is a difficult and ticklish proceeding. It is perhaps not surprising that no one has remarked the relationship of Forain to Gérôme. Not to the Gérôme of the finished paintings but to the Gérôme of the sketch books. Gérôme incurred a certain odium by his political opposition to the Impressionists, and he is just now remembered by that attitude of his, and by the want of taste in his better-known pictures and the horror of his polychrome statuary. But justice will give Gérôme his turn again.

Incidentally, Forain's cartoons for "L'Opinion" almost console for the disappearance of lithography from journalism. If Daumier had been obliged to draw for our modern circulations he would not have worked on stone, and without the stimulus of daily necessity he would not have had incessant practice on stone; and without incessant practice he would not have become the Daumier we know.

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In Forain we have the master of another art, the old duet between the wet ink and the dry chalk line.
W. SICKERT.

THE NATIONAL PORTRAIT GALLERY.—We note with pleasure the appointment of Mr. Herbert Frederick Cook as a Trustee of the National Portrait Gallery. No better appointment could have been made. As has been justly pointed out in the daily press, Mr. Herbert Cook is a collector of pictures by heredity and a student by personal inclination. The excellence of the Cook collection and the unfailing good nature of the owners in showing their pictures in their own galleries and lending them for exhibition elsewhere has made it one of the best known in England. Begun by Sir Francis Cook and increased by Sir Frederick, Mr. Herbert Cook constantly continues to improve the collection, and is as constantly contributing in the most liberal way to the purchase of works for the national collections. He has also been an unfailing friend of this Magazine since its foundation, not only as a large shareholder in an enterprise not conducted primarily with the object of profit, but as an active and useful member of our Consultative Committee, a frequent and valuable contributor, a perspicuous private critic, and the best tempered of contributors in recognizing the

editorial functions. Mr. Cook may be expected to prove as valuable a coadjutor to the Director of the National Portrait Gallery as he is to the Editors of this Magazine.
ED.

"THE STAR AND GARTER" BUILDING FUND.—The directors of the Grafton galleries are offering by arrangement with Mr. Tom Mostyn a portion of the proceeds of an exhibition of his pictures for the benefit of this fund. Mr. Mostyn is an artist well suited to supply "a one man show" for this laudable purpose. He is personally very popular; many will be delighted to have a specimen of his work as a reminiscence of him, and his work is extraordinarily varied in character. In fact, it is in my opinion far too varied to give a distinct idea of what his artistic personality is. We leave his exhibition with the impression that he has great facility in different methods of painting, and a predilection for bright colour and spectacular effect. The work which pleases me best is *The Puppet Show*, and I hope that this may be the style which Mr. Mostyn would wish to be regarded as most typical of him. Before other works we think, here of the 18th-century French, here of Corot, here of assistants of Rossetti, here of Poussin, here of popular Academicians' "speaking likenesses", but most often of stage *décor*.
X.

PERIODICALS

GERMAN

JAHRBUCH DER KÖNIGLICH PREUSSISCHEN KUNSTSAMMLUNGEN, 1915. Band XXXVI, Heft 4.

À propos of the exhibition, in the Dresden Gallery, of three of the most important pictures in the Czartoryski collection at Cracow, DR. VON BODE discusses the celebrated *Lady with the Ermine* attributed to Leonardo, which Dr. von Bode regards as an authentic, though unfinished, work by Leonardo, executed in Milan shortly after 1490. Dr. von Bode takes the opportunity of re-stating his views on Leonardo's early activity: the little *Annunciation* in the Louvre, the large picture of the same subject in the Uffizi, the Benois *Madonna*, the Munich *Madonna*, the Liechtenstein *Portrait of a Lady*, the Berlin *Resurrection* are passed in review, Dr. von Bode affirming his belief in the authorship of Leonardo as regards each of these works. The views of a critic like Dr. von Bode are naturally always interesting, although it seems doubtful whether certain of the attributions here once more put forward will in the future meet with a more general acceptance than hitherto. Dr. von Bode also emphatically dissociates himself from Dr. Sirén's handling of certain aspects of the problem of Verrocchio's activity as a sculptor. —DR. WITTING puts forward the suggestion that the two remarkable panels in the Palazzo Barberini, ascribed without any valid reason to Fra Carnevale, might be works by Luciano da Lauranna, the sculptor and architect, and parts of a series of pictures once in the Ducal Palace at Urbino, which, according to a late 16th-century writer, Bernardo Baldi, bore the signature of Lauranna in Slavonic characters. Dr. von Reber had previously suggested that the *View of a Piazza* in the Urbino Gallery, generally regarded as a work by Piero della Francesca, might be one of the pictures referred to by Baldi; Dr. Witting is evidently unaware of the fact that Dr. Bombe (in "Monatshefte", v, 458) has stated that the picture still at Urbino bears "clearly visible remains of the signature of Lauranna"—a point certainly worth clearing up, difficult as it may be to believe that the Urbino picture could be by anybody but Piero della Francesca. —DR. HILDEGARD ZIMMERMANN publishes a silver-point drawing which has hitherto remained ignored in a scrap-book belonging

to the Ducal Library at Wolfenbüttel, and which in all probability is a work by John van Eyck. The subject of the drawing is *The Annunciation*, the scene being laid in an imposing Gothic church closely resembling those depicted in the *Madonna in the Church*, by John van Eyck, in the Berlin Museum, and in the miniature, probably by Hubert van Eyck, representing the *Mortuary Mass*, in the "Très-Belles Heures de Milan". —DR. VON BALDASS discusses a pen-drawing in the Louvre, representing the *Adoration of the Magi*, officially ascribed to Mabuse, but in the opinion of Dr. von Baldass by Barend van Orley. It is contrasted, as regards the principles of composition, with a picture of the *Descent from the Cross*, in the Hermitage, by Mabuse, identified by Dr. Friedländer with a work mentioned by Karel van Mander, and to which is allied another picture of the same subject by Mabuse, now in the Traumann collection at Madrid. Both are late works of the master, and Dr. Weiss was thus mistaken in stating in his monograph on Mabuse (1913) that the only surviving late works by Mabuse are studies of the nude, Madonnas and portraits. A late drawing of the *Pietà* by Mabuse, at Berlin, and various drawings by Van Orley are also discussed.

The "Beiheft" of Band XXXVI contains a catalogue, compiled by DR. HILDEGARD ZIMMERMANN, of the existing proof impressions of the woodcuts of Hans Burgkmair, sen., for the "Genealogy of Maximilian", and a selection of documents relating to the history of St. Peter's between 1535 and 1621, discovered by the late DR. OSKAR POLLAK.

AMTLICHE BERICHTE AUS DEN KÖNIGLICHEN KUNSTSAMMLUNGEN. 1915-16. XXXVII Jahrgang, No. 2, November.

DR. VON BODE chronicles recent acquisitions for the Berlin Picture Gallery, including a *Merrymaking* by Dirck Hals and a *Carnival Scene* by W. C. Duyster, and gives an interesting *résumé* of the development of *genre* painting in Holland during the first half of the 17th century, noting how the resumption of hostilities between Holland and Spain, in 1621, affected the subjects of the painters. —DR. FRIDA SCHOTTMÜLLER publishes a *Verdura* tapestry, the ornamental motives of which show a marked resemblance to one of the bas-reliefs of the Ara Pacis,

now in the Uffizi, and discovered in 1568. The tapestry was probably executed in a Flemish atelier, after an Italian design, and dates from about 1525; consequently it must be imitated from some bas-relief similar to that in the Uffizi. —DR. GLASER contributes a note on two rejected woodcuts by Menzel for Kugler's "History of Frederick the Great".

No. 3.—DR. WINNEFELD reports on the rearrangement of the collection of classical sculpture in the Altes Museum at Berlin. —DR. FOERSTER writes on Daniel Chodowiecki as a miniature painter, à propos of a miniature portrait by him recently acquired for the Berlin Gallery; and another recent acquisition, an early *Church Interior*, by Emanuel de Witte, forms the subject of a note by DR. PLIETZSCH. —Under the heading "Kunstgewerbemuseum", DR. VON FALKE publishes a terra-cotta figure of a *Mourning Girl*, now serving as the decoration of a clock, but originally executed, in 1797, as a study for the figure of Princess Friederike of Prussia in the monument which it was then proposed to erect to Prince Ludwig of Prussia, in the Dom at Berlin, though the scheme eventually never was carried out.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT, 1915, VIII Jahrgang, Heft 1.

DR. CUNY contributes a paper on the German 17th-century painter Daniel Schultz whom the Loan Exhibition of German Art, held at Darmstadt in 1914, has helped to bring into prominence, although his attractive *Game Seller* has long been familiar to visitors of the National Museum at Stockholm. Schultz, who was born at Danzig, not later than 1620, studied first in his native city under an uncle of his, and subsequently, between 1646 and 1649, in the Netherlands; and his works show distinctly the influence of various Dutch and Flemish masters, his portraits reminding one of Rembrandt and Van der Helst, and his pictures of animals and still-life of Fyt and Hondecoeter. From the Netherlands, Schultz went to Warsaw, where he worked for some time at the court of the king of Poland, returning subsequently to Danzig, where he died in 1683. —DR. HOOGWERFF discusses the subjects of the two grisailles under Raphael's fresco of the Parnassus, in the Stanza della Segnatura, and produces convincing evidence in favour of the view that one represents Alexander the Great causing the "Iliad" to be placed in a chest captured from Darius, and the other, Augustus saving the "Æneid" from being burned. —DR. BANGEL publishes a number of Dutch 17th-century portraits belonging to M. G. Knüttel of Delft, by or attributed to Abraham de Vries, Ludolf de Jongh, Honthorst, Cornelius Johnson and J. A. van Ravesteyn.

Heft 2.—PROF. VÖGE contributes some notes on Konrad Meit, the Rhenish late 15th-century sculptor. He points out that a statuette of *Fortitude* in the Musée Cluny, identified a few years ago by Prof. Vöge himself as a work by Meit, is reproduced in an engraving by Nicolaes de Bruyn (d. 1656); attempts to distinguish the shares of master and assistants in the tombs by Meit in the church of Brou, near Chartres; and offers some remarks on the *Pietà* by Meit, in the cathedral of Besançon. —DR. PLIETZSCH writes on the loan exhibition of pictures by the Old Masters held at Leipzig in 1914. The exhibition included some interesting works by Italian and German masters (Caravaggio, Bernardino Strozzi, Elsheimer), but its main strength lay in the Dutch 17th-century pictures. Among those of which reproductions are given may be instanced a *Cavalry Engagement* by Solomon van Ruysdael, signed and dated 1653 (Dr. Naumann's collection), *Abraham and the Angels* by Aert de Gelder (same owner, formerly under the name of Rembrandt in the Legrand collection at Pecq), a *Portrait of a Girl* by Govaert Flinck, dated 1652, and a *Slaughtered Pig* by Caspar Netscher, an early work, dated 1662. —DR. BRAUN produces evidence to show that two water-colour drawings in the Print Room at Berlin are leaves torn out of a codex in the Municipal Library of Nuremberg, containing a MS. poem on the *Deeds of Hercules* by Pankraz Schwenter, illustrated by Peter Vischer, jun.

Heft 3.—DR. BERNHART contributes an *aperçu* of the various medals relating to the Turks, executed by western artists during the centuries which elapsed between the visit of Gentile Bellini to Constantinople and the Peace of Karlowitz. —DR. HIRCHMANN shows that a picture of *King David playing the Harp and S. Cecilia playing the Organ* in the Municipal Museum at Haarlem is not, as hitherto believed, by Jan Scorel, but by Pieter de Witte, alias Peter Candid, who is mentioned as the author of the picture in an engraving after it by Jan Sadeler. —An article by DR. FUNKE deals with various questions of the psychology

of art; it is apparently the introduction to a forthcoming volume on the history of Asiatic art.

Heft 4.—DR. BAUMSTARK writes on those Byzantine frontispieces to the Gospels which contain two figures—the Evangelist and his inspirer—and discusses their relation to the classical compositions of "The Poet and his Muse". —DR. A. L. MAYER contributes a note on various still-life pieces and *genre* pictures wrongly ascribed to Velazquez. He distinguishes among them a group of pictures which give the impression of signboards for inns or greengrocers' or game-sellers' shops; one of these is the *Cook at the Kitchen-Table* in the collection of the late Sir Charles Robinson, and Dr. Mayer definitely ascribes this work to Fray Juan Sanchez Cotan (b. 1561, d. 1627), two signed still-life pieces by whom are in the collection of the Infante Don Alfonso de Bourbon in Madrid. Dr. Mayer also calls attention to the works of the still-life painter Mariano Nani, a native of Naples, who went to Spain at the invitation of Charles III, and died at Madrid in 1804. Two pictures by Nani, in the Prado and the Academia de S. Fernando at Madrid, are reproduced, and Dr. Mayer also tentatively, and not very convincingly, ascribes to him the large *Interior of a Larder* in the Cook collection, discussed in a previous volume of *The Burlington Magazine* (Vol. xxiv, p. 74). A Neapolitan artist of the early 18th century is, in Dr. Mayer's opinion, responsible for the large *Fight in a Kitchen*, belonging to Sir Charles Robinson and ascribed by him to Velazquez; and Dr. Mayer also believes in the Neapolitan origin of a number of interiors of kitchens and chemists' shops, many of which formerly used to pass as works by Murillo: two pictures of this type are in the Beit collection in London. —DR. FEULNER puts forward a new theory concerning the interpretation of Tiepolo's fresco on the grand staircase of the Prince-Bishop's Palace at Würzburg, and publishes information concerning the history of the altar-pieces which two great Venetian rococo painters executed for the Convent of Münsterschwarzach, viz: the *Adoration of the Magi*, by Tiepolo, now in the Gallery at Munich, and the *Adoration of the Shepherds*, by Piazzetta, now in the cathedral at Würzburg.

Heft 5.—DR. BIEHL discusses a marble bust of a young woman in the Bargello, and contends that it is a work by Luca della Robbia, dating from the time when he was attached as Marmorarius to the Opera del Duomo at Florence—a view for which the works by Luca cited and reproduced by the writer, certainly seem to afford strong support. —DR. WEST writes on Æneas Sylvius Piccolomini and Pienza—a very informing and readable article, of a more popular character, however, than most contributions to this periodical. —DR. PANOFKY offers some very interesting and suggestive comments on certain pen-drawings by Virgil Solis, in which an attempt is made to render the multicoloured effect of nature by drawing lines of different colour, without resorting to wash. —DR. WOLFF draws attention to a hitherto practically ignored Romanesque chapel at Hirzbacher Höfen, a village in Hessen.

Heft 6.—DR. FOLNESICS contributes a note on Niccolò Fiorentino, a pupil of Donatello active in Dalmatia (d. 1500); reproductions are given of various tombs, statues and bas-reliefs by this artist in rarely-visited Dalmatian cities, and the view is put forward that the marble relief of the *Flagellation of Christ* in the Berlin Museum, ascribed to Donatello, is a work by Niccolò Fiorentino. —DR. JOSEPHSON discusses the treatment of perspective in the Ghent altar-piece by the brothers Van Eyck. —DR. WEST writes on Pinturicchio as a story-teller, describing the frescoes in the Libreria at Siena—a rather prolix article, containing little or nothing that is new.

Heft 7.—DR. LÜTHGEN discusses the influence exercised by the writings of the mystics on the sculptors of the schools of Cologne and the Lower Rhine towards the end of the 14th century, choosing as the subjects of his comments a long series of crucifixes as well as some groups of the *Pietà*. —DR. PLANISCIG contributes a very interesting paper on the art of Alessandro Magnasco and its relation to the style of romantic *genre* painting of the baroque generally, noting the origin of the tendencies, of which Magnasco became an exponent of such pronounced individuality, in the work of artists like Bamboccio, Cerquozzi, Salvator Rosa and Callot. The article is well illustrated with a selection of thirteen specimens of the art of Magnasco. —DR. BRAUNE writes on various early Tyrolean pictures, among them eight panels in the gallery at Moulins representing *Scenes from the Life of SS. Stephen and Laurence*, which Dr. Braune identifies as works of the atelier of Michael Pacher, executed

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between 1460 and 1470, and four half-lengths of saints, by Pacher himself, in the gallery at Witten, near Innsbruck. — Among the "Miszellen" DR. BANGEL has a note on the little known Dutch 17th-century painter, Reinier van der Laeck, showing, on the evidence of records, that he was principally active as a landscape painter, and that he was the father (not, as hitherto supposed, the brother) of Maria van der Laeck, who also practised painting.

Heft 8.—First instalment of an article by DR. COHN-WIENER dealing with the remarkable 13th-century statues in the choir of the cathedral at Naumburg. —DR. GRAUTOFF writes on Poussin's first master, Quentin Varin, reproducing two signed pictures by him in the church of Les Audelys, Poussin's native village—works of a very indifferent artistic quality. —DR. WISLICENUS publishes a rejoinder to Dr. Förster's review of his book on the supposed death-mask of Shakespeare. —In a note, published under the heading "Miszellen", DR. KÜPPERS contests the ascriptions to Leonardo put forward by the late Prof. Wickhoff as regards various drawings in the Uffizi and the Louvre, identifying, on the other hand, a drawing in the Uffizi, hitherto assigned to Leonardo, with a query as a work by Ghirlandaio; it is closely allied to the head of the Virgin in Ghirlandaio's *Adoration of the Shepherds* of 1485, now in the Florence Academy.

Heft 9.—DR. HAUPT discusses the question of the origin of Romanesque ornament, insisting upon the importance which early Germanic woodcarving had for its formation. —DR. FEULNER writes on the parish church of Amorbach in Bavaria, a rococo edifice, which is shown to have been designed by the architect Johann Martin Schmidt. —Under the heading "Miszellen" DR. BOMBE publishes a reproduction of a *Madonna and Child* by Pinturicchio, the only surviving fragment of the frescoes executed by Pinturicchio between 1487 and 1492 in the Cappella Cibo in S. Maria del Popolo in Rome; the fresco in question was removed in the 17th century to the cathedral of Massa, where it still is.

Heft 10.—PROF. STRZYGOWSKI reviews at length Miss Bell's publication on the churches and monasteries of Tûr Abdîn and

neighbouring districts and Dr. Herzfeld's preliminary report on the excavations at Samarra. —DR. STIERLING discusses the question of Dürer's influence on the workshop of Peter Vischer, contesting the view of Dr. Justi that Vischer was a very independent artist. Several of the analogies which Dr. Stierling detects between works by Dürer and Vischer seem certainly convincing; but that the figure of Christ in Vischer's bronze relief of *Christ taking leave from His Mother* should be inspired by the figure of Christ in Dürer's woodcut of the same subject seems scarcely likely. —First instalment of a very informing paper by DR. SCHMIDT on German pseudo-classicism of the 18th century dealing with the æsthetic theories of the pseudo-classical movement and the work of some of the artists belonging to the earlier group of the German exponents of this movement, e.g. Anton Raphael Mengs, Angelica Kauffman and Füger.

Heft 11.—PRINCE JOHANN GEORG OF SAXONY publishes reproductions and brief descriptions of a number of curious Ruthenian wooden churches. —DR. VON KUTSCHERA-WOBORSKY writes on the paintings executed by Sebastiano Ricci for various churches and palaces in Turin—a paper of considerable importance for the study of that remarkable eclectic. The pictures in question all belong to the last phase of Ricci's career; the writer is able to date them on documentary evidence, and several of them are here reproduced for the first time. —The concluding instalment of DR. SCHMIDT's article on the German pseudo-classicists deals with Gottfried Schadow, Fuseli and Wilhelm Tischbein.

Heft 12.—Prof. STEINMANN publishes a portrait of Michelangelo in the Municipal Library at Breslau, a work of the 17th century, ultimately based upon the portrait by Jacopo dal Conte, now belonging to Baron du Teil in Paris, and reproduced as plate 8 in Prof. Steinmann's great work on the portraits of Michelangelo reviewed in *The Burlington Magazine*, Vol. xxv, p. 345 sq. —DR. WEST contributes a note on eight statues in Westphalian sandstone in the museum at Lubeck, works of a Lubeck atelier of stone-cutters of the first half of the 15th century. —DR. BAUMSTARK writes on Syrian and Armenian bookbindings in chased silver, reproductions being given of various specimens in Jerusalem and Khâkh.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

EDINBURGH UNIVERSITY (T. & A. Constable).

BORLAND (Catherine R.). *A Descriptive Catalogue of the Western Mediæval Manuscripts in Edinburgh University Library*; xxxi + 359 pp., col.-front., 24 collotype pl.; 15s.

An excellent publication by no means dear at the price.

FINE ART TRADE JOURNAL, 13 Buckingham St., W.C.

Art Prices Current, Vol. vii; xx + 819 pp.; 41 11s. 6d.

HOEPLI, Milan.

MALAGUZZI VALERI (Franc.). *La Corte di Lodovico il Moro (Bramante e Leonardo da Vinci)*; tom. II, xv + 646 pp., 700 illust., 20 tav., N.P.

A third volume of this interesting and well illustrated book is yet to follow. For Vol. I see "B. M.", xxv, p. 358.

JOHN LANE, Bodley Head, W., and New York.

POUND (Ezra). *Gaudier-Brzeska, a memoir*, including the published writings of the sculptor and a selection of his letters; 168 pp., 38 illust.; 12s. 6d.

LEE WARNER (Medici Society), 7 Grafton St., W.

(1) "Memorabilia", No. 109, *Portraits of Christ*, No. 110, *The Last Supper*; ed. G. F. Hill; 1s. 6d. each; No. 9, *Easter Poems*, ed. C. A. Miles; No. 10, *The Ideal of Citizenship*, being the speech of Pericles over those fallen in the war; trans. from Thucydides, A. E. Zimmern; 1s. (2) *A Book of the Passion of our Lord, depicted by the Old Masters*, 12 col.-pl., with text, 3s.

These are further instalments of the two attractive series described in the "B. M.", Dec. 1915, Vol. xxviii, p. 111, and they keep up to the standard set by those earlier numbers. The speech of Pericles is especially opportune at the present time.

OXFORD, UNIVERSITY PRESS (Humphrey Milford).

BOND (Francis). *The Chancel of English Churches*; ix + 274 pp., 229 illust.; 7s. 6d.

PUTNAM'S SONS, London and New York.

BELL (Ralcly Husted). *The Philosophy of Painting, a study of the development of the art from prehistoric times*; viii + 238 pp., 5s.

SALVAT Y CA. S. EN C., 220 Call. de Mallorca, Barcelona.

PIJUAN (Jose). *Historia del Arte, el arte al través de la historia*; t. I, vi + 536 pp., 40 lám., 827 fig.; t. II, 550 pp., 36 lám., 828 fig.; N.P.

The first two volumes of one of the most attractive histories of art that have yet been published, by a highly competent author whose clear and pleasant style of writing has already been made apparent to readers of this magazine, even through the medium of translation. The text of these volumes is easy reading to anyone interested in the subject, though he may have little more than a rudimentary knowledge of Spanish.

YALE UNIVERSITY (Humphrey Milford).

SIRÉN (Osvald). *Leonardo da Vinci, the artist and the man*; revised with the aid of Wm. Rankin and others; xviii + 235 pp., 242 illust., 25s.

PERIODICALS.—*American Art News (weekly)*—Apollon, 1916, 2.—*The Athenæum Subject Index to Periodicals*, 1915 (Language and Literature, Pt. I, 2)—*Bulletin of the Alliance Française (fortnightly)*—Felix Ravenna, 20, 21—*Fine Arts Trade Journal (monthly)*—*Illustrated London News (weekly)*—Kokka, 309—Minneapolis, Institute of Arts, Bulletin, v, 3—*Onze Kunst* xv, 4—*Oud-Holland*, xxxiv, 1—*Pennsylvania Museum, Bulletin*, 54, and Index to vol. xiii—*Polish Tribune*, 13—*Stolitzia i Usadba*, 53, 54, 55.

PAMPHLETS, REPORTS, ETC.—*The Museums Association*; Report of a Deputation to the Prime Minister on the Closing of Museums, 10th Feb., 1916; 23 pp.; printer, Jas. Townsend & Sons, Exeter; 4d.



"S. PETER"; BY REMBRANDT, SIGNED, AND DATED 1633, OIL ON CANVAS, 119.3×98.4 CM. (MR. HERBERT COOK)

A NEWLY DISCOVERED EARLY REMBRANDT
PLATE I



(B) "S. PETER"; 82 x 62 CM. (STATENS MUSEUM, STOCKHOLM)



(C) "DER MANN MIT DER KUPFERNASE"; 59 x 49 CM. (KGL. GEMALDE-GALERIE, CASSEL)



(D) PORTRAIT; 57 x 47 IN. (MR. G. C. W. FITZWILLIAM, PETERBOROUGH)

A NEWLY DISCOVERED EARLY REMBRANDT BY PAUL J. CELS



R. HERBERT COOK was really favoured by the gods when he succeeded in purchasing the beautiful picture [PLATE I] which now hangs among the other masterpieces in his father's, Sir Frederick Cook's, gallery at Doughty House, Richmond. The picture, a hitherto absolutely unknown work by Rembrandt, is signed and dated 1633, and represents S. Peter.¹ His fisherman's tunic is of a dark bluish green, and his widely draped cloak of an orange brown; one of the keys which he holds in his hand is silver and the other gold; and on a vaguely defined stool or table on his right are a glass ink-bottle and quill pen not very plainly visible in the reproduction. The background is of a greyish tone. Though representing S. Peter, the picture is, in fact, another portrait of the same old man who served as the model for the *S. Peter* of the State Museum, Stockholm [PLATE II, B]; for *Der Mann mit der Kupfernase*, of the Royal Gallery, Cassel [C]; and for the *Portrait of an Old Man*, belonging to Mr. G. C. W. Fitzwilliam, Peterborough [D]; all three painted the previous year, 1632.² But, unlike the other renderings of the model, Rembrandt's object in Mr. Cook's picture seems to have been to emphasize the emotional nature of a patriarch. The old man, his noble head bent slightly forward and aside, with the silvery hair surrounding the strongly modelled features, expresses in its form and pose a kindly nature, some irresolution, and perhaps regret and repent-

ance. The right hand, with the intense expression of sorrow and humility in the gently lingering pressure of the finger-tips, is a striking and beautiful rendering of tenderness and emotion. Though the left hand grasps the keys of heaven and purgatory, Rembrandt seems to have intended to suggest to us the human nature of a tender-hearted and impulsive man far advanced in years and experience rather than the supernatural character of a great apostle. The thoughtfulness of the face and the general atmosphere of contemplation thus suggested are rare in Rembrandt's portraits, which more often strike us by their virility, or even their brutality, and the amazing virtuosity of their execution. Here everything is simple and candid.

Though Rembrandt synthetized all the philosophy of the subject in the expression and attitude of his model, and gave but little importance to the accessories, he did not neglect them, for on examining the picture closely we find a *repentir*. Being dissatisfied with the position of the ink-bottle and quill, he repainted them about ten inches lower than where he had originally placed them. They were probably introduced to remind us that S. Peter wrote the three Catholic epistles which bear his name. The general handling of the picture is very superior to most of Rembrandt's work of this period. The modelling of the hands, especially the left hand, compared with the Stockholm picture, shows much more life and vigour, and seems to foreshadow his later and more powerful mastery.

[Dr. Bredius writes that, though he has not examined Mr. Cook's picture, it certainly seems to him from the photograph a genuine Rembrandt very characteristic of the date, 1633.—ED.]

¹ Canvas, 47 × 38½ in.
² Stockholm *S. Peter*, 32½ × 24½ in. (Bode, 135); Cassel *Study*, 23½ × 19½ in. (Bode, 137); Mr. Fitzwilliam's *Portraits*, 22½ × 18½ in. (Bode, 564); all on canvas.

SHAKESPEARIAN DRESS NOTES—I BY F. M. KELLY

DOUBLET AND HOSE

"What shall I do with my doublet and hose?"—*As You Like It*.

IN these words Rosalind gives the essentials of masculine apparel in her time; doublet and hose, the base on which all other articles of wear were superimposed. These, when worn without an upper garment, cloak or gown, were known as *cuerpo*. Minsheu (1599) renders—from Jehan de Tournes's "*Menosprecio de la Corte*"—"Andar en cuerpo—to goe in doublet and hose without a cloak".¹ *Cuerpo* alone was regarded as scarce befitting any but informal and familiar occasions. Even with the addition of the mere

jerkin polite society apparently held it rather "bad form".² In public either cloak or gown as well was required.

A distinction to be clearly drawn, as to which unnecessary confusion has crept into modern writings, is between doublet and jerkin. All the old authors, notably the lexicographers of the time, carefully distinguish the two; the jerkin being invariably classed with the "jacket" or "coat",³ whereas the doublet would seem to rank

² Cf. S. Rowland's *Knave of Hearts*, 1613:—

"Because we walk in jerkins and in hose,
Without an upper garment, cloake or gown,
We must be tapsters running up and down".

³ 1599, Minsheu, *Spanish Dictionary*: "Sayo—a coat or ierkin".
1574, Baret, *Alvearie*—"a jacket or jerkin".
1585, Higins, *Nomenclator* (Junius)—"a jacket, jerkin, mardilion, trusse or sleeveless coat".

1596, Thomasius, *Dictionarium*—"a jerkin or little jacket

¹ Ben Jonson, *New Inn*, II, 2:—

Host: "Cuerpo! What's that?"

Tip: "Light-skipping hose and doublet,
The horseboy's garb".

Shakespearian Dress Notes

with the "waistcoat". The jerkin was worn over the doublet [see FIG. 1]. Miss A. M. Earle in "Two Centuries of Costume in America" joins issue with Fairholt on this point, supporting her own view on the ground that "One guess is as good as another".

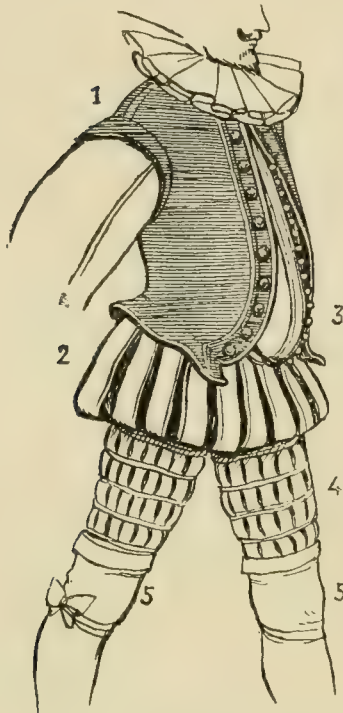


FIG. 1.—SLEEVELESS JERKIN, UNBUTTONED, 2, PANES. 3, PEASECOD BELLIED DOUBLET. 4, CUT CANIONS. 5, NETHERSTOCKS DRAWN UP OVER CANIONS.

Now it is true that Fairholt does not advance much evidence, but in view of the explicit contemporary testimony, it is a little rash to assume mere "guess work" on his part. Perhaps nothing could more clearly show the relation of doublet and hose than the anecdote related by Sir Nicholas L'Estrange (d. 1655) about an experience of Sir Thomas Jermyn of Rushbrook (d. 1644), while "hawking at Burry". As he kept impatiently shouting to his falconer "off with your jerkin" (here = the male of the gerfalcon), "a plaine townsman of Burry, in a freeze jerkin", conceiving himself addressed, "unbuttoned amaine, throws

off his jerkin", apologetically protesting his willingness to "off with his doublet too to give him content". In Minshew's "Pleasant and Delightful Dialogues", 1599, one of the speakers on rising demands his "black cloth jerkin" after putting on his "satin doublet"; and in Bart. Yong's translation, 1598, of Montemayor's "Diana", "Don Felix" is described in a white satin doublet "and likewise an embroidered jerkin of the same coloured velvet, and his short cape cloak was of black velvet . . .".⁴ That doublet and jerkin might be and often were very similar in cut I should be the last to deny, but I think Fairholt misses the point of his quotation from the "Two Gentlemen of Verona".⁵ Valentine, I fancy,

⁴ 1592, Greene, *Quippe for an Upstart Courtier*, mentions a man "in a black taffeta doublet and spruce leather jerkin". See also Fynes Moryson's account of the apparel of the Germans (1605-17), and later (1664) Francis Willoughby's description of Spanish dress. Montaigne, 1580, speaks of a man ostentatiously stripping to the doublet (*pourpoint*) for a leap, with no better result than if he had retained his jerkin (*saie*).

⁵ *Thurio*: "And how quote my folly?"

Val.: "I quote it in your jerkin."

Thu.: "My jerkin is a doublet."—*Two Gentlemen of Verona*.

knew the difference between the two garments better than *Thurio* (or Mr. Fairholt) supposed, but, in "ragging" his rival uses "jerkin" for the sake of the pun on "quote" (coat) and when *Thurio* makes the anticipated correction, puns further upon "doublet".

The doublet is, strictly speaking, one of the lineal ancestors of the modern waistcoat. Indeed, the contemporary "waistcoat" seems to have been, if not identical, closely akin. Both doublet and jerkin were made *ad lib.* with or without sleeves, with this difference, to judge from the contemporary delineations, that the doublet was incomplete without the addition of sleeves, often separate detachable articles. The jerkin on the other hand was often sleeveless, or had hanging sleeves, whence emerge the sleeves of the doublet. Perhaps the oddest of Elizabethan men's modes was that of the "peasecod bellied doublet," too often described to need explanation here.⁶ By the evidence of contemporary paintings, etc., it attained its most preposterous development about 1580-1595, after which it tends to drop out of fashion and may be considered extinct soon after James I's accession. As the body of the jerkin was commonly shaped closely to the doublet, it necessarily had to be cut to take in the peasecod belly.⁷ A prevalent decoration of Elizabethan—and in a less degree Jacobean—apparel was "slashing," as modern writers rather indiscriminately term it; that is a regular pattern of ornamental slits to show either the under garment or a lining of different material. "Cut" or "razed" appear rather to be the generic terms for such garments, "slashed" referring strictly to the long parallel slits, while "pinked" implies an all-over, pounced or punctured design.⁸ The hard wooden outline of the modish doublets (as of the ladies' bodices) in Shakespeare's time was the result of various deliberate artifices. Besides "bombast" or padding (with cotton-wool, flocks, horsehair, bran, rags, etc.) there is evidence that busks of

⁶ 1603, Florio's *Montaigne*: "Let courtiers begin to leave off and loath . . . the bumbasting of long peasecod-bellied doublets . . ." Cf. Cotgrave, 1611, s.v., *Buste* and *Panceron*. Detailed descriptions in Vigenère's *Notes sur Tacite*, 1580, Stubbes's *Anatomy of Abuses*, 1583, Peacham's *Truth of our Times*, 1638, and Bulwer's *Pedigree of the English Gallant* (the two latter, of course, retrospective).

⁷ No finer examples of the peasecod belly in full-blown extravagance can be cited than some of Hendrik Goltzius's prints, dating mostly 1580-90. The well-known figure of a standard bearer, dated 1587, is typical.

⁸ 1592, *Defense of Conny Catching*: ". . . his ordinary dublets were Taffata, cut in the Sommer upon a wrought shirt. . . ." Hamlet speaks of ". . . a pair of provincial roses upon a razed shoe". Of the term "slashed" the *Oxford Dictionary* offers no earlier instance than the 17th century. Howell's *Vocabularie*, 1659, has "razed shooes" given as = Fr. "*découppés*", Sp. "*acuchillados*"; "pinked" = Fr. "*mouchetté*"; "a cut doublet—*pourpoint découppé*", "a slashed doublet—*pourpoint découppé à grandes taillades*". Cotgrave, 1611, has "*Deschiquetement*— . . . a jaggings . . . a pinkings, or small, thicke cutting".

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whalebone, etc., were much employed.⁹ Another device recorded is an interlining of parchment glued together in layers. The fashionable doublet most often have rivalled a steel corslet in its rigidity.

To dwell upon the variety of sleeves in use would be otiose. The best information will be found in the pictures, prints, etc., of the period; but to those seeking representative collections of reproductions of portraits of this date, I would recommend Mr. Lionel Cust's very full papers on H(ans) E(worth) and Marcus Gheeraedts in Volumes II and III of the Walpole Society's "Annual Volume"; the best collection of prints is G. Hirth's "Grands Illustrateurs". The prints of Hendrik Goltzius and of the De Brys are particularly rich in costumes of their time. I may, however, notice the probability that the wide swollen sleeves often depicted were "borne out" by hoops of whalebone or wire. That such obtained in women's apparel we have documentary evidence,¹⁰ and judging from pictures, etc., the men, about the eighties and early nineties of the 16th century, followed suit.

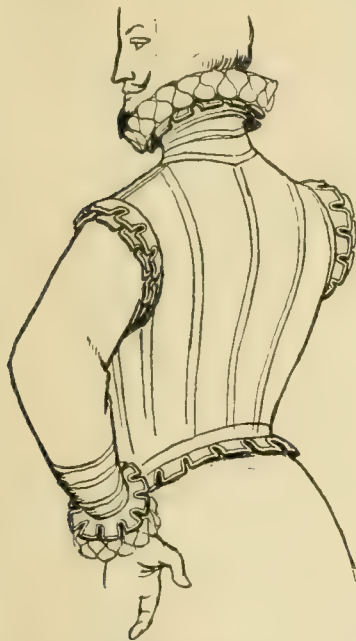


FIG. 2.—DOUBLET WITH COLLAR, WINGS, WRISTS AND SKIRT "WROUGHT IN PICCADILS"

Before dismissing the doublet, it is perhaps worth while to try to throw light upon the character of the "pickadil" or "piccadilly". The original meaning (long before we find the word in use in England) seems to be any tabbed or vandyked border to a garment. Thus Vignère in his "Annotations de la guerre civile de Jules César", 1589, explains "paludament" (very incorrectly) as a "cotte d'armes (surcoat, coat armour) dont la bastine (skirt) et

les espaulettes (wings) sont découpées à ces

⁹ 1600, Day, *Parliament of Bees*: "... such whalbone-bodied rascals". Hall's *Satires*, IV, 6 (1597-1598), mentions dandies who wear "... busks and vardingales about their hips ... and gripe their waist within a narrow span". See also M. Maindron's unfinished article, *Cuirasses, Cuirassines and Brigandines*, in Vol. I of *Bulletin de la Société de l'Histoire du Costume*.

¹⁰ 1596, S. Gosson, *Pleasant Quippes*:

"These monstrous bones that compass arms".

1603, Florio's *Montaigne*: "... as they make trunksleeves of wire and whalebone bodies".

See also Moryson's account of Frenchwomen's apparel.

grandes piccadilles pendantes frangées" [FIG. 2]. A comparison of the *πτερυγες* (or fringe of pendant straps) of a Greek *θώραξ* or Roman *lorica*, with the scalloped wings, skirts, etc., of some Elizabethan doublets will make his use of the term clear enough.¹¹ With us the word does not appear in use till about the beginning of James I's reign. We used it, apparently, to denote for the most part a kind of stiffened support about the collar of the doublet for ruff or band (analogous to the *rebato*); less commonly, the skirt lappets of the doublet. It may not, perhaps, be presumptuous to assume that the [neck]-pickadil differed from the rebato by being cut out in escallops or lappets. The wings mentioned above are those overhanging projections at the junction of body and sleeve.¹² They reached their greatest development after about 1595.

Here I would crave the reader's indulgence for a slight and brief digression concerning the cloaks and gowns, which in good society were considered a necessary complement to *cuerpo*. The gown, worn open in front or closed and sometimes girdled, was the outer vesture of elderly men, and of official, professional and civic personages. It has come down to us, with little or no change, in the robes of mayors, aldermen, the Lord Chancellor and "Mr. Speaker". Even the old-time hanging sleeve with its "guards" survives in all its dignity. Cloaks may be broadly classified into long and short. The "Spanish cloak" [see FIG. 3], by the general consent of most old lexicographers was the short cloak, with a deep hanging cowl at the back (what M. Quicherat, I think wrongly, called

¹¹ Cf. e.g. the youthful portrait of Alessandro Farnese, 1557, by Antonis Mor (Parma), or Robert Dudley, earl of Leicester, 1563, by Zuccherro (National Portrait Gallery). The latter shows the collar and cuffs of the doublet "wrought in pickendell" in like fashion. The neck-pickadil is usually hidden by the large ruff or band, but we occasionally as here get a glimpse of it.

15—, Kilian, *Dictionarium Teutonico-Latinum*: "Pickedillekens—*lacinia*" (cf. Elyot, 1538, s.v. *lacinia*).

1602, Mellema, *Dictionnaire Flamang-François*: "Picke-deleken—*petits bords*".

1648-60, Hexham: "Pickedillekens—Pickadillos or small edges".

1611, Cotgrave: "Piccadilles; the several divisions or peeces fastened together about the brim of the collar of a doublet".

1611, Heath, *Grocer's Comp.*: "[No apprentice to wear] any piccadilly or other support in or about the collar of his doublet".

1619, Purchas, *Microcosmos*, xxvii, 265: "... larger falls borne up with a pickadillo ...".

1633, Verney *Memoirs*: "... cloth sutes, the skirt wrought in Pickendell".

I have come across a French allusion to "piccadilles" of hose, but unfortunately cannot retrace it.

¹² 1604, *Meeting of Gallants at an Ordinaire*: "There is as much peril between the wings and skirts of one of their doublets as in all the liberties of London".

Fulwell, *Like will to Like*: "I learned to make gowns with long sleeves and wings".

1688, R. Holme, *Academy of Armoury*, defines the "wings" as "welts or pieces set over the place on top or shoulders where the body and sleeves are set together".

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the "cape de Béarn").¹³ Another type of short cloak had a tall upstanding collar and broad lapels (facings). Another had a square falling collar behind; or again no collar. Hanging sleeves and



FIG. 3.—SPANISH CLOAK; "ON HIS LEFT SHOULDER AND CAST ABOUT HIS MIDDLE"

wings also appear frequently. The cloak might be worn squarely over both shoulders, or, to quote Randle Holme (1688), "on his left shoulder and cast about his middle", i.e. draped like the *capa* of a modern *torero* when filing into the bull-ring.¹⁴

Long cloaks to the calf or lower were apparently regarded as a Frenchified mode. The French called this sort of cloak [*manteau à la reître*] and sometimes wore them with a deep cape.¹⁵

The cloaks seem to have been draped *ad lib.*

Below the waist the form was covered by hose. This originally combined breeches and stockings in one, and such "whole" or combined hose—Sp. *calças enteras*; It. *calze intiere*; Fr. *chausses s'entretenans*; the English equivalent, apparently is "long-stocked hose"—continued in use pretty well down to Shakespeare's death.¹⁶ But as early as Henry VIII's time we find them divided into

upper stocks (breeches) and nether stocks (stockings). The two were still commonly sewn together, but from about 1570 breeches and stockings are ever increasingly worn as separate articles and united by garters, points, etc. The term "hose" is now used indifferently for the two permanently united, or for the breeches alone. It is not till far into the 17th century that it is permanently transferred to the stockings. In the case of the short puffed out breeches (or trunk hose) we from now on commonly find close sheath-like continuations to below the knee, whose purpose would seem to be to fill up any possible hiatus between breeches and stockings [see FIG. 1]. These I believe to be the oft debated "canions".¹⁷ The stockings were drawn up and secured either over or inside these canions.

The term "trunk hose" (trunk slop, trunk breeches, trunks) has been much abused. Even authoritative writers have represented it as a generic term in the 16th and 17th centuries for breeches in general; whereas first-hand contemporary testimony makes it plain that the name applies to a specific fashion¹⁸ and that it lingered in popular remembrance throughout the 17th century as the characteristic wear of Elizabethan and Jacobean times, as typical of obsolete modes as probably the top hat will be in the no very distant future.¹⁹ When entirely abandoned in ordinary use it was retained for the best part of a century as the distinctive feature of the livery of pages of great houses, much as the powder of the Georgian era yet clings to the heads of modern flunkies. The "round hose"²⁰ and "French hose"²¹ seem to be analogous if not identical with the trunks. It is this type of breeches that mostly has the long stockings sewn to it; failing which it has canions attached. Besides being very generally bombasted, or else "born out" by an underlaid padded "roll", the trunk-hose were commonly "paned"—i.e., slashed

¹³ See Cotgrave, 1611, s.v. cape; Monet's *Invantaire*, 1635, *ibid.*; Minshew's *Spanish Dictionary*, 1599, s.v. *capa*. The English-Spanish portion of the latter work renders both "A cloke which hath a hood" and "A Spanish cloke" as "*capa Castellana*". Henri Estienne's *Deux Dialogues*, 1578, mentions the "*cappe à l'Hespagnolle plusot courte que longue*".

¹⁴ 1585, Higgins's [Junius] *Nomenclator*: "*Cinctus Gabinus—Mâleau qui par dessous l'aisselle entortille le corps*". For a front view of this bullfighter-like draping of the cloak see the two wings of the Hart family triptych, 1575, at Lullingstone. A good back view of a hooded cloak thus worn is shown in Miss Isabel Akers's allegorical water colour by Hoefnagel, 1571. (See *Archæologia*, Vol. 57, part 2.)

¹⁵ Henri Estienne, *op. cit.*, mentions the "*manteau à la reystre despitusement long*" as sometimes reaching nearly to the heels. Cf. Holyband (C. de Sainliens), 1580, and Cotgrave, 1611, s.v. Despite its Teutonic sound, the *reître* was in great vogue in France and patronized by Frenchified Englishmen. See illustrations of it worn by Frenchmen in the costume-books of A. de Bruyn, 1577, Caspar Rutz, 1581, Vecellio, 1589, and Weigel, 157 . . .

1592, *Defence of Conny Catching*: "... alla mode de Fraunce with a side [=long] cloake . . ."

¹⁶ Cf. the dictionaries of C. Oudin, 1607, and G. Vittori, 1609, also Torriano's edition of Florio, 1639, s.v. *calze*. Vecellio's *Habiti*, 1589, gives examples and retrospective mentions occur in Peacham, *op. cit.*, and Thomas Artus's *Les Hermaphrodites*, 1605. Plate 20 of J. T. de Bry's *Emblemata Sæcularia* shows a number of women fighting for a pair of paned breeches with stockings sewn to them and points.

¹⁷ My reasons for this conclusion I have set forth at length in "Notes on Canions", *Notes and Queries*, 26 Feb., 1916.

¹⁸ The trunk hose are described by R. Holme, *op. cit.*, and Bulwer, *op. cit.*

1592, *Defence of Conny Catching*: "... the venetian and gallogascoigne is stale and trunk-slop out of use . . ."

1610, Ben Jonson, *Alchemist*, mentions, as belonging to "a noble Count, a Don of Spain", "Six great slopps . . . besides round trunks".

¹⁹ 1637, Heywood, *Royall King*:

"Those trunk-hose which now the age doth scorn
Were then in fashion and with frequency worn".

1675, Phillips, *Theat. Poet.* Pref. xxxij: "... whether the Trunk Hose Fancy of Queen Elizabeth's days or the Pantaloon Genius of ours be the best".

1691, T. H(ale), *Acc. New Invent.*, p. xlvi: "... as much out of fashion as the garb of trunk-breeches".

²⁰ The meaning is rendered unmistakable by the woodcut portrait of Gabriel Harvey in Tom Nashe's *Have with you to Saffron Walden*, 1596, referring to which the author says, "If you ask me why I have put him in round hose that usually wears venetians . . ." The figure plainly shows a pair of paned long-stocked trunks.

²¹ Besides the description of Stubbes, cf. in *Defence of Conny Catching*: "... a French hose of the richest filliment lace."



PORTRAIT OF SIR MARTIN FROISHER, BY G.
 KNEILL, 1577 (BODLEIAN LIBRARY). SLEEVELESS
 JERKIN WORN OPEN OVER THE DOUBLET, THE
 WINGS AND SKIRTS SPLITTED INTO PICKADILIES.
 THE WIDE KNICKERS OR "GREYGEUSES"
 HAVE PICKADILIES AT THE KNEES.



ANONYMOUS PORTRAIT, SCHOOL OF CLOUET, C. 1570-75 (THE LOUVRE). CULTRPO-
 PINKED DOUBLET, WITH LIGHT PEASECOD-BELLY AND PANED TRUNKS. THE
 CANTONS ARE SCARCELY VISIBLE.



PORTRAITS CALLED "THE EARL OF LEICESTER AND HIS PAGE" BY
 M. GHEERARDT, C. 1580-85 (MARQUIS OF BATH). MAN'S COSTUME
 AS IN "CLOUET" PORTRAIT. THE PAGE WEARS "VENETIANS".

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vertically from top to base into broad bands or "panes" (Fr. *bandes*; Sp. *faxas de calças, cortes*; It. *liste, bande*) [see FIG. 1]. These again were decorated with "cuts," lace and embroidery, and so conspicuous a feature were they that "a pair of panes" or even "panes" alone often stands for such breeches.²² Be it noted that while "paned" and "slashed" are generally equivalent terms, "panes" and "slashes" are not synonymous, the one expressing the result of the other.

Concerning "gallycascoyns" I confess myself rather in the dark. Taking "gally" hose (breeches, slops) and "gaskins" to be synonymous, I can gain no definite impression as to length and shape. All that seems clear is that the term refers to some sort of wide breeches.²³ Originally it would appear to have been intermediate in length between the "French hose" and the "venetians", though later it seems to have denoted a wider kind of venetians.²⁴

"Venetians" are very much what are now known as "knee breeches". The weight of evidence goes to show that properly they were pretty close-fitting. Their length, however, does not seem in question. Apart from Stubbes' familiar description, there is a passage from R. (Wilson ?)'s *Three Ladies of London*, 1584, referring to a knavish tailor filching a yard and a half from seven yards of durance for a suit, so that—

The doublet sleeves three fingers were too short

The Venetians came nothing near the knee,

Dissim: Then for to make them long enough I pray thee
what did he?

Sim: Two pieces set an handful broad to lengthen them
withal;

Yet, for all that, below the knee by no means could
they fall

which leaves no doubt as to the generally recog-

²² Moryson, *op. cit.*, says Lord Mountjoy in Ireland "ware jerkins and round hose (for hee never ware other fashion than round) with laced panes of russet cloth".

1608, Wardrobe Account of Henry, Prince of Wales, includes "A jerkin and a pair of panes".

1598, *Henslowe Diary*, "A payer of paned round hosse of cloth whiped with sylk drawn out with tafitee".

1598, Theatrical wardrobe inventory in hand of Ed. Alleyn (see W. W. Greg's *Henslowe Papers*) has under the sub-heading "Frenchose" (*sic*), "Rich payns with long stockins".

²³ 1581, B. Riche, *Farewell Mil. Prof.*: "In their hose so many fashions . . . sometimes Garragascoynes breached like a beare . . ."

1585, Higin, *Nomenclator*: "Caligue . . . Shippemen's hose; mariners' slops; galliegaskin".

See Stubbes, *Minsheu's Ductor*, 1617, s.v. *gallygascoyns*, and his *Spanish Dictionarie*, 1599, s.v. *greguescos*.

²⁴ 1611, Cotgrave, s.v. *Braguesques*.

1595 (written 1591), Sir John Smythe, *Instructions*: ". . . greyescoes too under the knee . . . large wide and easy".

²⁵ 1612, Harrington, *Epigrams*, i, 20:

" . . . three yards of velvet and three quarters

To make Venetians down below the garters".

1611, Cotgrave: "*Chausses à la gigotte*—A fashion of very close venetians; old-fashioned venetians".

"*Chausses à la bigotte*—close venetians tyed below the knee, priest's breeches" (but Estienne's description of the former agrees exactly with the latter explanation).

1598, Guilpin *Skialetheia*: ". . . the long-stocked hose or close Venetians".

nized length of venetians, or the lines could have had no point for contemporary hearers.²⁵

Before dismissing the subject of breeches we may glance at two further varieties. The first is the German (and Swiss) type referred to in "Much Ado".²⁶ These were full and paned like trunks but generally longer and instead of being bombasted they had a grotesquely full lining of light stuff which bulged in huge limp puffs between the panes. Cf. Coryat's description of the Swiss Guards at Fontainebleau. They were little worn out of Germany, Switzerland and Scandinavia. The German landsknechts wore them preposterously full and long. The second variety (Spanish, according to Fynes Moryson) resemble a pair of wide, straight trousers cut off at the knee without being gathered in or tied to the leg.²⁷

A curious feature of the wide breeches was the multiplicity of linings. There was the "enterlyne"—often of rich material—destined to show through cuts and slashes and the innermost lining of common stuff next to the thigh, the "false slop" as Sir John Smith calls it. There is on record a letter of Richard Onslow, recorder of London in 1565, illustrating a magistrate's difficulties in expounding the law relative to the lining of breeches.²⁸ Some gay sparks had quite a number of linings, including sometimes one of stout stuff, to lend body and form to the breeches. Subsequently the maximum number was legally limited to three. The "false slop" appears to have fitted the leg pretty closely.

Concerning the nether stocks, although knitted stockings had been in use for some time and their vogue increased daily, the old woven and sewn stocking still persisted and the stocking permanently joined to the trunks must almost inevitably have been of this kind. For the rest, little remains to add to Stubbes's rather hackneyed material. The boothose of the period are a comparatively new mode (they apparently came in about 1580). The word has two senses: (i) a thick overstocking worn inside the boot to preserve the fine inner stocking,

²⁶ "A German from the waist downward, all slops".—*Much Ado*.

²⁷ 1605-17, Moryson, *op. cit.*: ". . . large breeches, sometimes wide and open at the knce, after the Spanish fashion". These are well shown in the tapestries (belonging to the crown of Spain) depicting Archduke Albert's campaigns, about 1600.

²⁸ The point at issue was whether it was lawful for tailors to line "a slop hose not cut in panes with a lining of cotton stitched to the slop over and besydes the linnen lining straight to the thigh". Onslow decided that "any loose lining not straight to the leg" could only be allowed for lining panes, and these hose being "uncut" could not be said to be "in panes". Other magistrates, however, thought otherwise. (I have been unable to verify this at first hand.)

Sir John Smythe (*Instructions*, 1595) advocates for soldiers "greyscoes . . . lined with a cotton lining without any bumbast, and next to the thigh with a strong canvas lining or false slop; whereunto the nether stockings should be set and sewed". . . .

See in Gay's *Glossaire* s.v. *Costume* a wardrobe account of Charles IX of France.

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(ii) a thick stocking or legging worn in lieu of a boot.²⁹ The former seems the usual sense. Much to Master Stubbes's disgust, the boothose, despite their ostensible purpose, were often of a rich character.

Nor is there much to say about the garters, except to define Malvolio's much-misunderstood "cross-garters". Despite Halliwell-Philips and "the Variorum Shakespeare", most people remain in error as to this word, while on the stage most Malvolios wear a species of cross-bandaging reminiscent of an operatic brigand. The cross-garters were wound below the knee, the ends being crossed with a twist behind and brought forward again and tied in a bow above the knee.³⁰ The prints of Jost Amman and Abraham de Bruyn's *Omnium pene Gentium*, etc., afford many and excellent examples of them.

Doublet and hose were united by "points".

As the fastening rarely shows in portraits or prints, we must conclude that the hose were tied to the inside of the doublet. About the accession of James I, or a trifle earlier, the breeches-points are sometimes drawn in pairs through a row of eyelet holes at the doublet-waist and tied outside in bows; but simultaneously, or little later, the two garments are joined by hooks and eyes. In the latter case the bows at the waist are often retained as mere ornament.

Postscript.—To me it has always appeared strange that students of the past history of man's apparel should have consistently ignored the unexplored mine of illustrated matter at their disposal in the

shape of contemporary portraits, effigies, etc., to be had for the asking not alone in picture galleries and museums, but in country houses, parish churches, and the like. Such publications as that referred to already of the Walpole Society and Mr. Collins Baker's "Lely and the Stuart Portrait Painters" show what a wealth of material awaits investigation in England alone. A picture thoroughly representative of the average costume of Elizabeth's reign is Hoefnagel's *Marriage Feast at Bermondsey* at Hatfield, of which the Society of Antiquaries has a modern water-colour copy by Grignon, who has gratuitously inserted the date 1590 not in the original. I personally doubt its being later than about 1580, even allowing that the persons represented belong in the main rather to the well-to-do middle class, always a conservative element in such respects.

The following pictures selected at random are commended to the notice of such as are interested in my subject:—

Youthful portrait of Alessandro Farnese (Parma), by Mor. 1557.

Portrait of H. H. Pilgram of Bois-le-Duc (Buda), by N. Neufchâtel (Lucidel). 1561.

A Spanish Prince (?Alessandro Farnese) (Dublin), by A. S. Coello. c. 1560.

Marriage at Cana (Berlin), L. tom Ring. 1562.

William Herbert, Earl of Pembroke (Wilton), Anon. 1568.

Hart family triptych (Lullingstone) Anon (?C. Ketel). 1575.

So-called *Queen Elizabeth dancing with the Earl of Leicester* (Penshurst). c. 1580.

Massacre of S. Bartholomew (Musée Arbaud, Lausanne), F. Dubois. c. 1580.

Sir Jerome Bowes (Charlton), by M. Gheeraedts. 1583.

Autumnal Picnic (Vienna), by L. van Valkenborch. 1587.

Company of Capt. Dirck Rosencrans (Amsterdam), by C. Ketel. 1588.

The three brothers Brown and servant (Marquis of Exeter), by I. Oliver. 1597.

James I of England (Prado), Flemish school. c. 1610.

Sir Anthony Mildmay (Emmanuel College, Cambridge), by M. Gheeraedts. c. 1616.

²⁹ See Monet's *Invantaire*, 1635, s.v. *triquehouse*.

1583, *Colloquia cum dictionario octo linguarum* (by N. Barlement?): "Tirez mes bottes . . . puis mettez y les triquehouses dedans—Pull off my boots . . . and put my boothose in to them".

1626, *Thesaurus Linguarum*: "Boothose—It. *sopracalcie*, Fr. *bas à boter*, Sp. *sobre medias*, Germ. *Reithosen*".

1641, Sir J. Turner (Bannatyne Club): "... rising next morning I missed one linnen stockine, one half silk one and one boothose, the accoutrement being under a boot for one leg".

³⁰ 1585, Higin, *Nomenclator*: "*Fasciæ crurales*—hose-garters going across or athwart, both above and below the knee".

1567, Dr. Dee in Londesborough MS.: "... a payer of black silke nether stockes gartered with black garters crost above the knee".

1599, Hy. Porter, *Two Angry Women*:

"... he'll have
His cruell garters cross about the knee".

THE CATALOGUING OF THE NATIONAL PORTRAIT GALLERY BY C. H. COLLINS BAKER

IF a private catalogue de luxe is ideal ground for exercising enthusiasm in combination with historical research, a drastically abridged list of pictures published for a Government department can hardly be said to offer as liberal opportunities. The National Portrait Gallery "List of Paintings,

Sculptures, etc., 1914", is abridged with the utmost thoroughness. Without going into the needs of the situation, cost of production and limitations imposed by other interests it would be impossible to say whether such incorruptibly consistent abridgment was inevitable. If, however, after this admission it is permissible to criticize the

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relentlessness with which the "Historical and Descriptive Catalogue" (1907 edition) of some 550 pages has been compressed into the 39 pages of the "List of Paintings, Sculptures, etc." (1914 edition) one might offer the following observations.

Obviously the public for which a catalogue is issued should be an important consideration in the planning of the work. A sixpenny guide or list is primarily intended for the mass of visitors to a collection, and its essential aim should be the entertaining instruction of, on the whole, ignorant but enquiring people. The conception that catalogues should primarily be compiled for scholars is misguided. Formed to give the public the chance of visualizing the most eminent persons in British history, the collection principally depends for its unique value on the character and special qualities of the said eminent persons. The well-equipped historian can no doubt recall the constituents of each portrayed person's fame, but for the average ignorant visitor the National Portrait Gallery List does not give sufficient light and leading. To take casual examples of its excessively elliptical planning: "Latimer, Hugh, D.D., Bishop of Worcester"; "Ridley, Nicholas, D.D., Bishop of London"; "Raleigh, Sir Walter, Naval and Military Commander and Author"; "Gresham, Sir Thomas, Merchant and Financier"; "Gibbs, James, F.R.S., Architect." This random selection represents the highly elliptical method employed and (if such complete abridgement is imperative) probably inevitable for the National Portrait Gallery List. But such a list can hardly supply the public that buys it with the clues and information needed.

For men are not memorable simply because of their profession. More than the bare statement that Latimer and Ridley were bishops is needed to account for their inclusion in this gallery of great British characters. Gresham as a "merchant and financier" is but one in an innumerable host of worthy if not disreputable adventurers. Only when we know what special services he did can we detach him from his tribe and understand his eminence. And so with Gibbs; he is not admirable because he was an architect, but because he was good enough to plan S. Martin's-in-the-Fields. Occasionally the List does give the needed touch to kindle one's understanding—as, for instance, "Lyttelton, Thomas, 2nd Baron, Politician and Rake"; there, in the last word we have some clue. To meet the obvious objection—that the space available in an abridged list will not accommodate fuller description, it might be suggested that economy in names and titles would give the needed relief. "Combermere, Stapleton Cotton, First Viscount, G.C.B., G.C.H., K.S.C.I.", may be cited as an example of undue formality. The public would forego Combermere's full christian names and long tail of letters in exchange for

the information that he did well at Talavera and took Bhurtpore.

Doubtless, however, this curt list will in time be replaced by an abridged catalogue in which the special claims to fame of those portrayed will be illuminatingly suggested and the history of the pictures themselves and the whereabouts of repetitions will be noted. As it is, this present list makes clear that the pictures themselves and their painters have received more consideration than could be given to them in the earlier catalogues, when, according to the intention of the founders of the gallery, the historical importance of the portraits was considered first.

This, of course, is only the reflection of the care and criticism which under Mr. Holmes and Mr. Milner this aspect of the National Portrait Gallery has received. Admittedly the chief purpose of the gallery is to represent historical characters, but as nowhere else can the career of portrait painting in England be followed intelligibly, this criticism and care are of great value. For while many of the portraits of this collection are of small artistic interest a large number have very considerable value. Through the generosity of the trustees a few English 17th-century portraits have recently been lent to the National Gallery, to fill, for a while and in a small degree, the gaps in that collection. It is most encouraging to see how well these examples of Riley, Dobson and Michael Wright bear themselves in the more exigent surroundings of Trafalgar Square. They can but impress on the authorities of that Gallery the necessity of judiciously adding to their collection in this direction.

The effect of critical study of the National Portrait Gallery pictures is that our standard of assessment for Lely and Kneller, to take two instances, is raised. Whereas formerly their own works were mingled with studio copies in a disconcerting series, now we find clear distinctions drawn. John Riley, too, has been attentively considered, and though caution restrains the catalogue from absolutely crediting him with his *First Lord Dartmouth* (a typical example) the old suggestion of Dahl's authorship is abolished. Attributions open to challenge no doubt may be found; for example, considerable proof is needed to establish Highmore's connexion with the portrait of Wolfe (1111); the very interesting identification of No. 1365, once called Isaac Newton, as Kneller by himself is, though not unreasonable, at least surprising. On the other hand, the removal of Kneller's name from the striking and puzzling *Bolingbroke* (1493) is wholly justified; the real author will some day be found. There is a healthy tendency in the catalogue to suspend judgment and to mark time on "painter unknown"; this is far preferable to the method of trying to cover the work of undiscovered painters with the few artists we know. For their next edition the compilers of this list

The Cataloguing of the National Portrait Gallery

may care to file these suggestions: *John Ward* (590) is probably by William Smith, brother of Smith of Chichester; *John Thurloe* (1033) is probably by Soest, and *Captain Cook* (1414) by Bickeray.

In the next edition, too, the relation of the illustrations to the text may profitably be reconsidered. The present plan of grouping is not the most satisfactory.

ROSSETTI'S WATER COLOURS OF 1857

BY ROGER FRY

TO those who, like myself, think that the 20th century has brought about a renaissance of the art of expressive design—a liberation of this element in painting from all kinds of interfering accessories—the case of Rossetti is of peculiar interest. For Rossetti more than any other English artist since Blake may be hailed as a forerunner of the new ideas. And yet one can imagine how bitterly, how violently he himself would have resented our conceptions of purity.

His case, then, puts the eternal question of content and form with a certain piquancy, and it is that I propose to discuss, taking as examples some of the early water colours now so fortunately acquired for the Tate Gallery. Rossetti was distinctively an inspired artist. He was something of an amateur, and could only paint at all under the stress of some special imaginative compulsion. The ordinary world of vision scarcely supplied any inspiration to him. It was only through the evocation in his own mind of a special world, a world of pure romance, that the aspects of objects began to assume æsthetic meaning. Passionate desire was the central point of this world, but passion in itself was not enough; it must rage in a curiosity shop, amid objects which had for him peculiarly exciting associations.

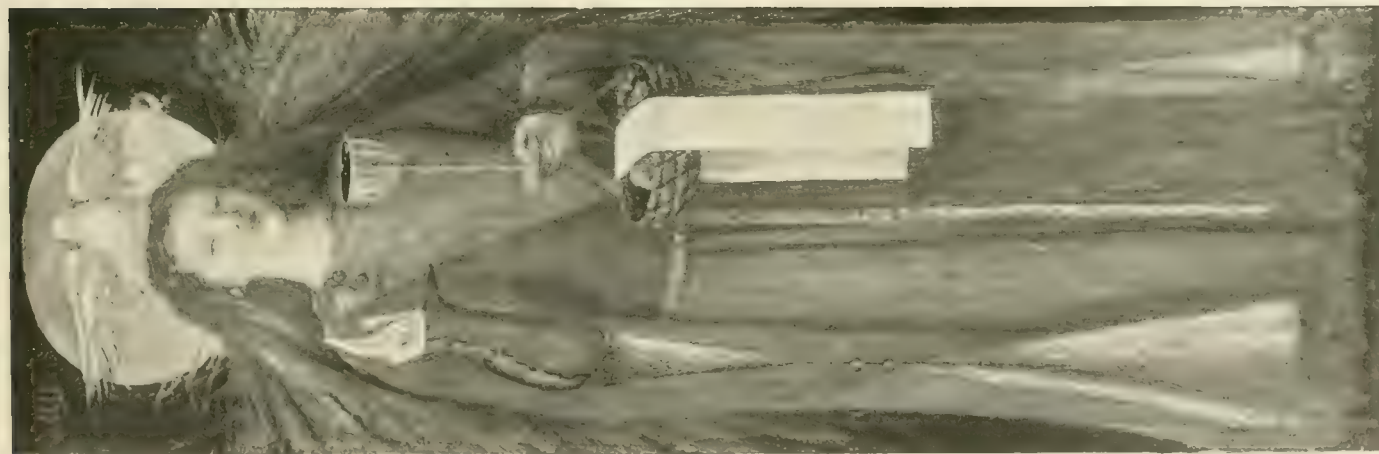
Now, from my point of view the inspiration of the artist is really his own affair. It is only a prying curiosity, like that which makes us ask what colours or what mediums an artist uses, which dictates these inquiries. In strict justice I believe the critic has only to consider the nature of the formal result. But Rossetti displays his inspiration so elaborately, and invites our sympathy so naïvely and persistently, that one cannot help beginning with this.

Now, what struck me most in the examples at the Tate was that Rossetti's form became clear, definite and truly expressive almost exactly in proportion as he was concerned with the accessories of his drama—that just when he was most occupied with the central core of his theme, with the passion, his form fell to pieces, he became a mere illustrator and not a very good one. Take, for instance, *The Chapel before the Lists* [PLATE IV]. It is clear that Rossetti wanted to express the dramatic situation, the leave-taking of the lovers before the dangers of the tournament, and that the drama gained for him intensely in value from

the fact that his lovers were surrounded by all the objects of mediæval chivalry. One can see with what delight he has dwelt on all the possible furniture of such a scene, with what love he has elaborated and embroidered every nook and corner. What is surprising is that this antiquarian curiosity inspires real design, so that the architecture of all these forms is really moving. The long parallelogram of the opening in the tent crossed by the pyramid of the two lovers is perfectly planned. No less surprising is the "science" with which he plays the directions of his straight lines—the sword, the side of the helmet, the candlesticks against the main forms. And in the view out on to the lists, how perfectly he has found the position for all the little figures and objects with which his fancy loved to play. And while he handles these objects his sense of contour, his discovery of values and colour relations are clear, decisive and vital. In the figures themselves all is changed. He starts, it is true, with a fine general idea of volume and direction, but within the main contour all goes to pieces: colour becomes muddy and indefinite, contours vague, and plasticity timid and hesitating, because, I suppose, he was oppressed with the desire for detailed descriptive realism. He tried to get expression not by form but by description and by associated ideas.

I take *The Chapel before the Lists* as my first example because I think it the finest and most original of all in its general design, and the one in which the dramatic expression not only fails, but tends to injure the harmony elsewhere established. The same holds, however, in *The Tune of the Seven Towers* [PLATE III]. Here there are delightful inventions of design, the boldest and most surprising motives like that of the staff of the banner and the bell-rope which cut across the figures, or the unexpected repetitions of forms in the belfries. The figures are here less emphatic; they are, as usual, beautifully placed, but they annoy us by the over-emphasis on psychological expression.

In *The Wedding of S. George and the Princess Sabra* the literary inspiration itself is less ambitious, more purely fantastic and humorous, as of some modern Carpaccio, and here for once at least one of the heads, that of the princess, is not an actively disturbing element in the design [PLATE II]. It is clearly a portrait of Miss Siddal, and one fancies



CA. "THE DAMSEL OF THE SANS GRAVEL,"
14 1/2 IN.



(B) "THE BLUE CLOSET," 13 1/2 X 9 1/4 IN.



"THE WEDDING OF S. GEORGE AND THE PRINCESS SABRA"; $13\frac{1}{2} \times 13\frac{1}{2}$ IN.



"THE TUNE OF SEVEN TOWERS": 12 $\frac{1}{2}$ x 14 $\frac{1}{2}$ IN.



"THE CHAPEL BEFORE THE LISTS"; RETOUCHEE IN 1864, $15\frac{1}{2} \times 10\frac{1}{4}$ IN.

Rossetti's Water Colours of 1857

Rossetti was content to leave it at that without trying to put such a terrible weight of psychological expressiveness into it. The *Lucrezia Borgia* seems to me in general a failure, though it is almost redeemed by the beautiful drawing of the towel and the delightful rightness of the form in the design.

I never sympathized with the impressionist attacks on literary painting. It seemed to me unimportant whether the inspiration for harmonious and expressive form came from the contemplation of the kaleidoscope of external vision or from "the soul's sphere of infinite images". And it would seem that Rossetti, starting from the images which legend stirred within him, came nearer than any

artist of the time to that close-knit unity of design which distinguishes all pure art. Only as compared with the great primitives, whom at times he so nearly approaches, he fails to assimilate into the form all the material of his imagination. To the spectator of a work of art it should be indifferent whence the inspiration came to the artist. His satisfaction in the form should be so complete that he asks no questions about it. Our interest in Rossetti's inspiration is itself an admission that the form is imperfect, that the work remains partly, though ever so charmingly, illustrative. The strange thing is that Rossetti, who got so far, should not have taken just the next step which would have given him complete freedom.

THOMAS CHIPPENDALE; THE EVIDENCE OF HIS WORK BY HERBERT CESCINSKY

THE jettisoning of much that has hitherto passed for knowledge appears to be an inevitable process in the acquisition of information regarding the life and work of artists and craftsmen of bygone centuries. In the early stages, any item of information is accepted with little or no enquiry; the object appears to be to swell the volume of knowledge, irrespective of the authenticity of the facts themselves.

We appear to know a good deal about the commercial history of Thomas Chippendale; his early career in Worcestershire, his London life, his marriage, the publication of the three editions of the "Director", and his death in 1779. How much of this is fact? Miss Constance Simon discovered the record of the death of a Thomas Chippendale in the registers of S. Martin's church—the entry merely gives the date and the name "Thomas Chippendale", no age or other description being mentioned—and the possibility of the entry referring to another Chippendale has been ignored. It must not be forgotten that the name of Chippendale was not an uncommon one in the 18th century—Chippendale the actor, for example—and Thomases abounded. Again, he married, or rather a Thomas Chippendale did, Catherine Redgrave, yet letters of administration of Thomas Chippendale—undoubtedly our Thomas this time—were granted to Elizabeth, his widow. Miss Simon assumes that Chippendale must have married twice, but is not the presumption stronger that the two entries relate to different persons?

In the following enquiry it must be understood that the absence of trustworthy evidence is no proof against the accuracy of any of the statements which have been made with regard to Chippendale and his work. They may be true, and further evidence may confirm this, but the facts as we have them are not enough in themselves, and further authentication

is necessary before they can be added to the sum total of our knowledge of the famous craftsman.

I purpose here commencing with the Worcestershire origin of the family, and the evidence for this appears to rest entirely on the well known settee and chairs which report says were made by the elder Chippendale for the Old Palace at Bewdley. If this attribution can be shown to be unfounded, then the whole history of the Worcestershire Chippendales becomes mere fable. Now what are the facts? The furniture to which I am alluding consists of a single walnut chair of unusual design, in the style which I have called, for want of a better name, "Decorated Queen Anne", and a set, also of walnut, comprising a settee and four small chairs, of pre-Director style, but which might be loosely described as Chippendale. I should say that the one chair was about ten years earlier in date than the set.

The generally accepted account states that this furniture was made for the Old Palace at Bewdley by the senior Chippendale, and that the entire set was removed when the family left that house for another in the same district. They remained in the house until 1897, when, in consequence of the intestacy of the lady to whom they belonged at this time, they were sold at auction. So much appears to be beyond question. Up to 1897, however, the family is said to have possessed the original Chippendale invoice, and they must have been quite certain of their authenticity. When, however, the family papers were investigated by a solicitor, this invoice is supposed to have been destroyed at the same time as a number of old receipts, as being of no value. Certainly it has never been seen since, nor is there available the evidence of any witness who actually saw it prior to 1897. Added to this, although the settee with its four chairs were the only pieces of the set which

Thomas Chippendale; the Evidence of his Work

were sold at the time, four other chairs afterwards turned up and were offered for sale to the present owner of the original set. There is no doubt that these chairs were genuine and belonged to the original set, as the loose seats and the seat frames are all numbered in Roman figures, and in the four these numbers do not correspond. In the other four the same discrepancy occurred, each chair having the seat of another, and the eight being complete in the numbering. Such evidence must carry conviction with it, as the numbers could not have become transposed by accident nor could forgery have rectified the matter without a very close personal acquaintance with the whole set.

The conclusions to be drawn from the above are obvious. The settee, with its eight chairs, must have been intact at the Old Palace in the original instance, and were probably divided between two members of the same family. Had it been known at this time that they were the work of the elder Chippendale, and had the family possessed the original invoice, it is more than doubtful if the set would have been divided at all, and if this had been done the invoice would certainly have been duplicated by photography or some other means. We are dealing here with no unappreciated furniture. The set is of the very highest quality and it was valued for its rarity. The date cannot be later than 1740, and the fact that the invoice was preserved shows that its importance was known. Is it likely that a document of such recognized importance would be kept in such a manner that it could be destroyed as worthless by a family solicitor, one of a body of men who are proverbial for their caution? The family must also have known that the dispersal of such a set would materially lessen the value of the whole.

The importance of this evidence, or lack of such, with the inevitable deductions which must be drawn therefrom, cannot be over-estimated as far as our present subject is concerned. If this furniture be not authentic, then the Worcestershire Chippendales become mere fictions, especially as a careful search of the registers has failed to discover any mention of the name, nor does it figure in any record nor on any tombstone in the locality. Obviously this lack of evidence does not mean that this furniture was not made by the elder Chippendale; the case is merely unproven, and until the authenticity rests upon more solid foundation than it does at present, the Worcestershire history of the Chippendales must remain unwritten.

Leaving the father, and considering the authenticated work of the son, we find the evidence to be deduced from this equally meagre. The furniture at Gawthorp (Harewood House), Nostell Priory and elsewhere is practically all in the style of Robert Adam, to whose order and designs the whole of it was made. It is doubtful whether the

name of Chippendale, and still more so that of the so-called Chippendale style, would have been known at the present day had it not been for the publication of the three editions of the "Director". How much or little credit is due to Chippendale for the originality of the "Director" plates I have already attempted to show in an earlier number of *The Burlington Magazine*. Why have we not had an Ince and Mayhew style? The same manner is apparent in both the "System" and the "Director", and also in the "Companions" and "Darlings" which appeared at this period.

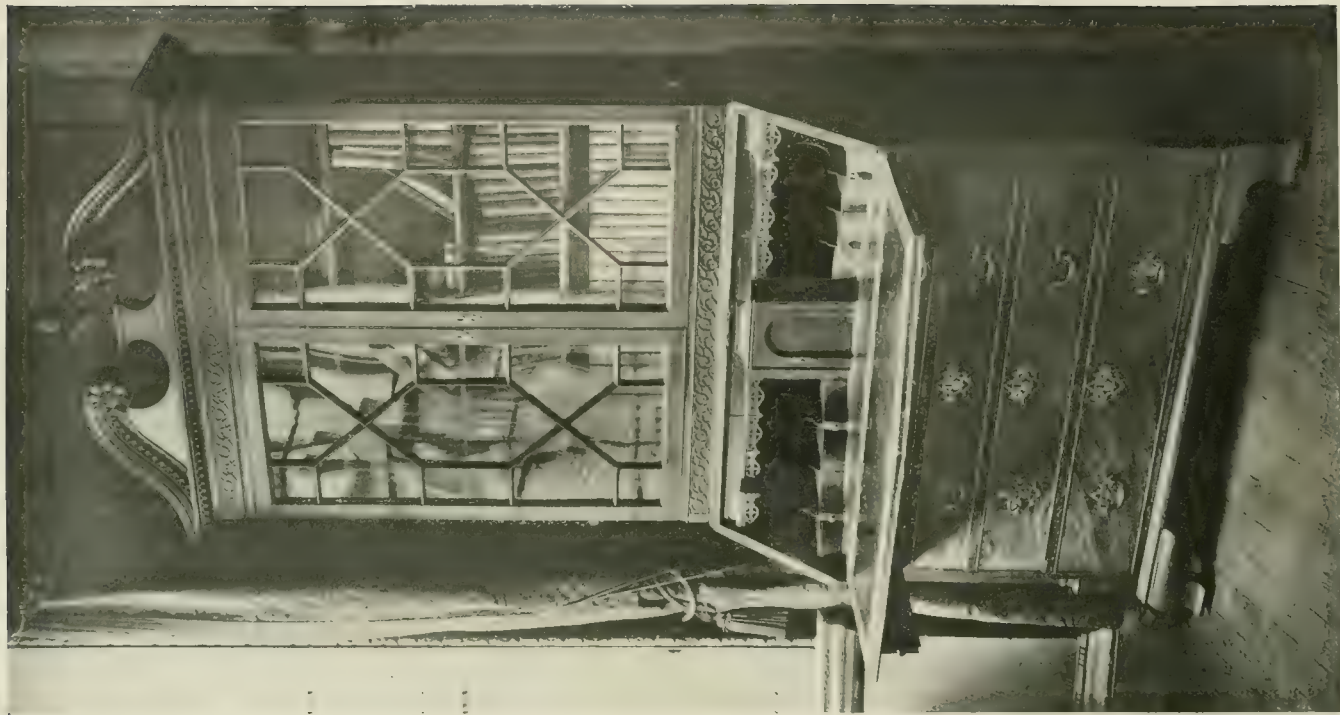
We have three criteria by which we can judge of the originality of Thomas Chippendale, and we can briefly examine these in their order. The first is the published designs. Even if these, however, represented Chippendale's actual creations—and we know that in the majority of instances they did not—their value as evidences of his work would be negated by the fact that in hardly any instance do they appear to have been made, and in many cases they could not have been made at all as they were drawn. The familiar fretted furniture may appear to be an exception to this proposition, but we are dealing with the original creations in the "Director," and the applied and pierced fret was known to the trade many years before the first "Director" was published in 1754. Examples can be found on the early bracket and long-clock cases.

The second criterion is to be found in the extant work of the so-called Chippendale school, in what we generally know as the Chippendale style. Unfortunately, to credit this work to Chippendale we would have to show that he directly influenced the work of these makers, and this is impossible. There is no jot of evidence the one way or the other. This work does not agree, in any single instance, with the "Director" designs, excepting where obvious stock patterns are illustrated. In point of fact, the absence of visible effect on the work of the trade after the three editions of the "Director" had been issued is quite remarkable, as the book had an extensive sale. Chippendale referred to the fact that the trade had sneered at his creations and had dismissed them as impracticable. We must remember that, on the other hand, the effect of Hepplewhite's "Guide" is quite noticeable in the work which immediately succeeds its publication. There is, of course, the possibility that the "Guide" may have merely illustrated existing trade designs, but this is not probable, for reasons which do not concern us here at present.

The third criterion of Chippendale's originality is in the authenticated work of the firm, but this, as I have already stated, is practically all in the style of Adam. To show the peculiar position which we occupy with regard to the work of the famous craftsman, I have illustrated, by the courtesy of Mr. Basil Dighton, two pieces: a bureau-



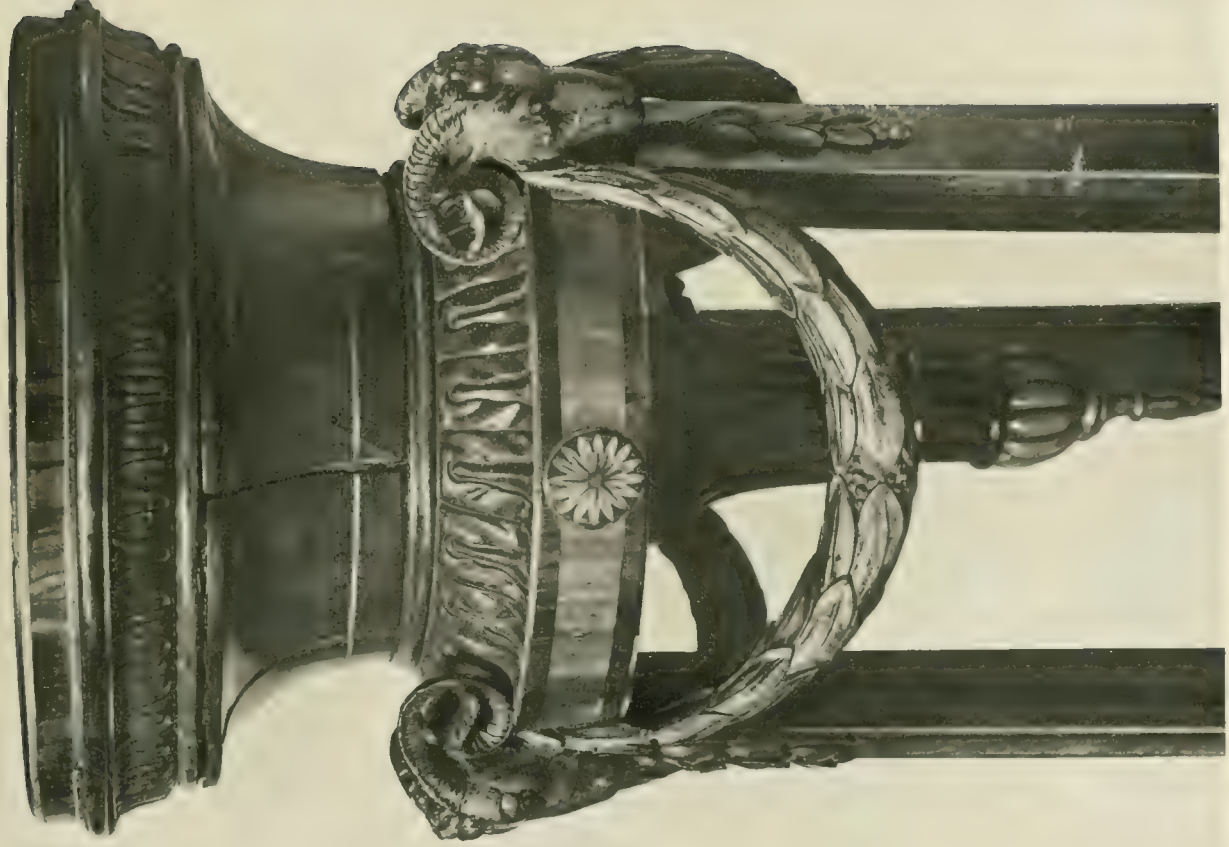
(A) HEPPLEWHITE STYLE (THE WRITER)



(B) CHIPPENDALE STYLE (BASIL DIGHTON)



18TH-CENTURY TRIPOD STAND IN ADAM STYLE, WITH DETAIL (BASIL DIGHTON)



THOMAS CHIPPENDALE : THE EVIDENCE OF HIS WORK
PLATE II

Thomas Chippendale; the Evidence of his Work

bookcase [PLATE I, B] and a tripod stand [PLATE II]. Both are equally fine examples of choice workmanship, therefore the usual rule-of-thumb method of ascribing all well made furniture to Chippendale, leaving the rubbish to be fathered by his trade colleagues, cannot be applied here. Both pieces are unauthenticated although indisputably of 18th-century origin. By the loose standard which has prevailed hitherto one would not have hesitated to describe the first as "Chippendale" and the second as "Adam". Yet, judging by the authentic work of Chippendale, the reverse of this description would be nearer to the truth. Now look at the bureau-bookcase [A]. If Mr. Dighton's be "Chippendale", what is this? The common inspiration of both is unmistakeable, but considered by itself the piece [A] would be described as "Hepplewhite".

To reiterate the statement made at an earlier stage. There is very little in the so-called "Chippendale" furniture which suggests Chippendale himself. On the other hand, the tripod [C] of carved rosewood and pear-tree, inlaid with marqueterie and stringing of various woods, is so strongly reminiscent of much of the Harewood furniture as to suggest that the pair of which this is one may have been made in the St. Martin's Lane workshops. If quality of workmanship be any guarantee, then the attribution to Chippendale is still more plausible. It cannot be too well emphasized that before the publication of the first "Director" in 1754, we know nothing of Thomas Chippendale's work, and the many statements which have been published, in books and in magazine articles, prove, on examination, to be mere romance.

HERMAN RODE IN SWEDEN REVIEWED

THE attractive monograph published lately by Herr Andreas Lindblom for the Royal Academy of Science, History and Antiquities, Stockholm (see (1916) the list of books below²) brings before us—many of us probably for the first time—two of the later 15th-century makers of shrines and altar-pieces of Lübeck, Bernt Notke and "Herman Rode". Of Notke's entity there is no doubt,¹ but "Herman Rode" is, as we shall see, a mere name applied to a group of works evidently by one maker or from his workshop. With this proviso the inverted commas may be omitted. Herr Lindblom is chiefly concerned with Rode, and tells us practically all that is known of five works produced wholly or partly by him, or under his direction, for Swedish churches mostly in the province of Södermanland. Through the author's and the Academy's courtesy some paintings forming parts of these works are published here. To these are added for purposes of comparison other paintings also reasonably ascribed to Rode which form part of the "Lukas-altar" in the Catherinenkirche, Lübeck, now a museum, because these show certain points of affinity with the Swedish paintings, and also first suggested the name Herman Rode. Until recently the whole Lübeck school has been so little known beyond its own neighbourhood and Sweden that very little more can be given here than a hasty summary of Herr Lindblom's exhaustive descriptions and of the studies of some of his predecessors. To the most important of these a general acknowledgment is made in the short list of books.² According to these

authorities the corpus of work by which we may estimate Rode fairly enough consists of the following pieces, to which more may well have to be added. The more certain dates are starred.

- (1) 1468*—The Storkyrka triptych, with Bernt Notke(?) Museum, (Stockholm).
- (2) 1480—The Salem triptych (Museum, Stockholm).
- (3) 1482*—The Reval triptych (S. Nicholas's Church, Reval).
- (4) 1484*—The Lukas-altar, triptych (The Catherinenkirche Museum, Lübeck).
- (5) 1480-90—The Hammarby triptych (Museum, Stockholm).
- (6) 1480-90—The Sörunda shrine (Sörunda church, Södermanland).
- (7) 1490 c.—The Schwerin triptych (Schwerin Museum).
- (8) 1494—The *Dormition of the Virgin* diptych (Marienkirche, Lübeck).
- (9) 1490-1500—The Tuna shrine (Strängnäs Museum).
- (10) 1501—The *Adoration of the Magi* diptych (Marienkirche, Lübeck).

All the works still in Sweden show that they were made for that country, because they all represent one, or more, distinctively Swedish saint, such as the warrior martyrs S. Olof or S. Erik, the bishops, S. Henrik, S. Sigfrid, or S. Eskil, the priest, S. Botvid, and especially the Swede perhaps more celebrated in foreign countries than any other, S. Birgitta (Bridget); though on account of her travels and her "Revelations" representations of her are found

Künste u. des Kunstgewerbes in Liv-, Est- und Kurland vom Ende des 12 bis zum Ausgang des 18 Jahrh. . . mit . . . Abbild. Taf. vi-xii, etc. 8°. Reval, 1887.

Goldschmidt (Adolph), *Lübecker Malerei und Plastik*. fol. Lübeck, 1889. Taf. 14, 23, etc.

Beckett (Francis), *Altartavler i Danmark, fra den senere middelalder*, ed. G. Burman Becker. Kjöbenhavn, 1895.

Goldschmidt (Adolph), *Rode und Notke, zwei Lübecker Maler des 15 Jahrhunderts in Zeitschrift für bildende Kunst*, 1901. S. 31 f., 55 f. Leipzig u. Berlin (Seeman), 1901.

Romdahl (A. L.), *Svensk Konsthistoria*. Stockholm, 1913.

Uggla (Carl R. af.), *Strängnäs stifts medeltida träskulptur in Utställningen af äldre kyrklig konst i Strängnäs, 1910*; S. Curman, Johnny Roosval and C. R. af Uggla; Del. II, p. 60-68. Stockholm (Norstedt), 1913.

Lindblom (Andreas), *Nordtysk Skulptur och Måleri i Sverige från den senare medeltiden*, I, II (K. Vitterhets Historie och Antikvitets Akademien). Stockholm (Wahlström o. Widstrand), 1916.

¹ Notke was born not later than about 1440 at Lassahn bei Ratzeburg. He produced the Aarhus altar-piece in 1479, and was in Stockholm from 1484-9. No more is heard of him after 1501.

² List of books in order of publication:—

Du Sommerard (Edmond), *Musée des Thermes et de l'Hôtel de Cluny* (No. 709) (Paris), 1883.

Neumann (Wilhelm). *Grundriss einer Geschichte der bildenden*

Herman Rode in Sweden reviewed

almost all over Europe. Besides the saints represented everywhere the rest are those to be expected at Lübeck, the *Three Kings*, *S. Anna selbdritt*, and, to celebrate the Theban Legion, *S. Göran* (Gereon) rather than *S. Maurice* or *S. Alexander*.

All these altar-pieces are of oak with pine details (emblems, projecting canopy-work, etc.), and were, of course, entirely covered with paint, or gold or silver-leaf. The diagram of the Storkyrka piece given in FIGURE 1 shows the type on which almost all of them were shaped and proportioned.

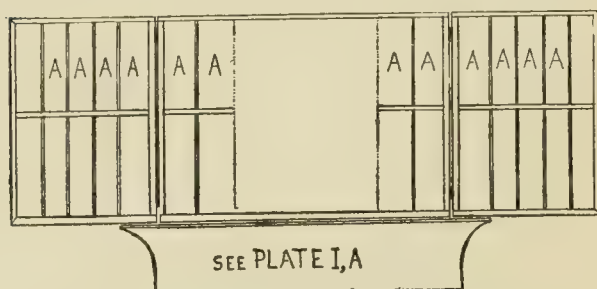


FIG. 1.—PLAN OF THE STORKYRKA DOUBLE-WINGED TRIPTYCH, showing the sculptured centre (*The Crucifixion*), and the sculptured face of the inner wings open, with the pictured outer wings hidden behind them. A A, Figures of Apostles.

The main body is sculptured mostly in high relief with a central scene (Storkyrka) or a group (Salem, Hammarby, and Lukas-altar), often (Storkyrka, Hammarby and Lukas-altar) not occupying the whole main space. The wings are decorated with single figures in one row (Hammarby) or two rows (Storkyrka), on the faces either sculptured within niches or pictured in rectangular frames with no sculpture, and on the backs—and where there are double wings (Storkyrka, Reval, and Lucas-altar)—on the faces also of the outer pair, always pictured with no sculpture. All the parts are liable to be crowned with cresting (e.g. Salem), now mostly entirely or partly broken away. Many may have possessed a retable or predella curved at the ends, now remaining only to the Storkyrka [PLATE II, B] and Schwerin triptychs. The predellas jut out beyond the edges of the main body in front and at the sides, so as to give support to the wings whether shut or open. These Gothic predellas are less easy to find now actually extant than represented in pictures or imitated by modern Gothic architects. The disposition of double-wings is shown in the diagram [FIGURE 2] and explained in reference to the Storkyrka triptych in the footnote below it;³ it applies equally to the other double-winged triptychs.

³ A, Face of main-body sculptured with *The Crucifixion*, 4 Apostles and 4 other Saints. B, f, Faces of inner wings sculptured with 8 Apostles and 12 other Saints, only visible when all the wings are open. B, b, Backs of inner wings pictured with the middle scenes of *The Life of the Virgin* and of *The Passion of Christ*. C, f, Faces of outer wings pictured with the earlier scenes of *The Life of the Virgin* and the later scenes of *The Passion of Christ*. The whole series of the Virgin and Christ

(1) The Storkyrka triptych.—The whole interior is sculptured in high relief. As indicated in FIGURE 1, the central scene, *The Crucifixion*, crowded with figures, occupies about half the space of the main body, the two other quarters being filled with single figures under rather elaborate canopy work, continuing the series of the wings. Perhaps to give the scene still greater depth the cross and the figure of Christ are in much lower relief than the rest. The highly decorative predella picture is illustrated on PLATE II, E. The backs of the inner (sculptured) wings and the fronts of the outer wings are covered with sixteen pictures of *The Life of the Virgin*, and *The Passion of Christ*, in two rows.⁴ The scenes are not arranged in historical order, nor ever could have been. *The Flagellation* and *The Crowning with Thorns* are illustrated on PLATE II, C. We may take it as fairly certain that the paintings alone are by Rode, and the sculpture by another hand, most likely Notke's. This is the largest of this group of altar-pieces.

The measurements are :

Height (without predella) ...	211 cm.
Width with wings open ...	600 cm.
Depth ...	20 cm.
Predella, height ...	69 cm.
" width ...	337 to 280 cm.
" depth ...	36 cm.

It is illustrated by Lindblom in 9 plates. The history of the piece is well authenticated by documents. Below the central scene is a contemporary inscription in the Swedish of the period,⁵ stating that it was executed in Lübeck in 1468, while Tideman Peckowe and Master Lars were wardens of the church. Peckowe, a Lübeck merchant, settled in Stockholm where he acted as German consul, became warden of the Storkyrka—we

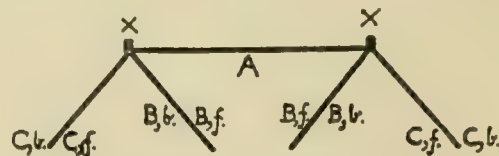


FIG. 2.—DIAGRAM OF THE STORKYRKA TRIPTYCH, SHOWING ALL THE WINGS HALF-OPEN³

might say minster—S. Nicholas's church, Stockholm, in 1461, and Lawrence in 1453, and both retired in 1468. The polyptych was removed to the church of Osteråker about 1514, restored

are thus only visible when the inner wings are shut and the outer open. C, b, Backs of the outer wings pictured with figures of saints almost obliterated; only visible when all the wings are shut. X, Hinges to the two pairs of wings.

⁴ The scene of *The Presentation* of the infant Christ in the Temple is practically repeated in one of the other altar-pieces of the Marienkirche, not generally closely connected with Rode.

⁵ DESSE TAFELE WART REDE GHE MAKET TO LUBEK DO ME SCHREFF NA Xpi GHE BORT M CCCC LXVIII VISITATIONIS MARIE TO DEN TIDEN VEREN VOR WESERE DER KERKEN TOM STOK HOLM TIDEMAN PECKOWE MESTER LAWREN(S). These italics represent cursives in the original.



THE EXTERIOR OF THE WINGS OF THE TRIPTYCH OF THE CHURCH OF SALEM, SÖDERMANLAND, 1388, ERIK AND GERGITTA :
BY HERMAN TODE (STATENS HISTORISKA MUSEUM, STOCKHOLM)



(B) THE MADONNA, DETAIL OF "THE ANNUNCIATION"; BY HERMAN RODE; FROM THE BACK OF THE WINGS OF THE SALEM TRIPTYCH (STATENS HISTORISKA MUSEUM)



(C) "THE FLAGELLATION" AND "THE CROWNING WITH THORNS" FROM THE BACK OF THE INNER WINGS OF THE STORKYRKA TRIPTYCH (STATENS HISTORISKA MUSEUM)



(D) "THE LEGEND OF S. LUKE"; BEARING THE NAME "HERMEN RODE" AND THE DATE, 1484; DOUBLE WINGS OF THE TRIPTYCH, IN THE CATHARINENKIRCHE, LÜBECK



(E) "CHRIST AND THE FOUR LATIN DOCTORS"; PREFELLA OF THE DOUBLE-WINGED TRIPTYCH BY BERNT NOTKE (?) AND HERMAN RODE; MADE IN LÜBECK IN 1468 FOR THE STORKYRKA, STOCKHOLM; TEMPERA ON OAK PANEL (STATENS HISTORISKA MUSEUM, STOCKHOLM)



(F) "THE VIRGIN DICTATING TO S. LUKE", PANEL FROM THE DOUBLE-WINGED TRIPTYCH OF THE CATHARINENKIRCHE, LÜBECK



(G) "THE ANNUNCIATION", EXTERIOR PANELS OF THE MADONNA SHRINE; BY HERMAN RODE (?); IN SORUNDA CHURCH, SÖDERMANLAND

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there between 1649 and 1651 (when many of the Apostles' attributes were obviously restored wrong), removed in 1799 into the church store-room, and purchased for the Stockholm Museum in 1867. No date nor name of an artist appears on the altar-piece itself.

(2) The Salem altar-piece consists, now at any rate, of a sculptured main body containing three isolated figures in high relief under elaborate canopywork, with one pair of crested and painted panel wings decorated on the faces with the figures reproduced in the COLOUR PLATE and on the backs, which have been much damaged by fire, with *The Annunciation*, of which a detail of the Virgin is reproduced on PLATE II, C. Little seems to be known of the history of the triptych while it was in the church of Salem, but it may be dated with strong probability about 1480, from its close affinity with the Reval altar-piece, the date of which is ascertained by documents, and Herr Lindblom seems perfectly justified in assigning both sculpture and painting to one hand, the hand of a painter by predilection, whom we are calling Rode.

(3) The Reval triptych is also double-winged. It is peculiar in this group for having two rows of sculptured full-length figures, and a third at half length, continued through the faces of both wings and the main body.⁶ The pictures illustrate best, as in the other altar-pieces, the characteristics of Rode. They are placed as in the Storkyrka and Lukas-altars, and depict scenes from the legends of S. Nicholas, the patron of the church, and of S. Victor. Among three saints on a larger scale, on the back of each of the outer wings, is a second picture of S. Victor in the landscape of which is quite evident the same hand as in the backgrounds of the pictures in the same position of the Lukas-altar. The whole altar-piece has been elaborately published by Neumann. If the measure quoted by Goldschmidt, 632 cm. with the wings open, is accurate, it is the largest of the Rode group. The protocol of the church states that it was made for the church, in Lübeck, and fetched from there in 1482.⁷

(4) The Lukas-altar has in the main-body a fine expressive group of *The Virgin and Child and S. Luke* seated, and on either side in separate niches SS. Katherine and Barbara standing. The faces of the inner wings are also sculptured with single figures of saints in separate niches. All the canopy work is very elaborate. On the backs of the inner wings and the faces of the outer are the pictures illustrating the legend of S. Luke reproduced in PLATE II, D, which shows the hinges of the wings.⁸ The scene illus-

trated separately on PLATE III, F, *The Virgin dictating to S. Luke*, is not very common, nor the attribute of the nimbed dove of the Holy Ghost, with outspread wings, which appears on the saint's breast during life, on his bed-head while he is dying, and on his coffin and shrine when he is dead. In the second scene of the lower row on the left, the neck-hem of the bald-headed man's under-garment bears the inscription, almost invisible in the reproduction, HERMEN RODE,⁹ and the gravestone in the right-hand corner, the date, quite invisible here, ANNO DNI MCCCCLXXXIII. It must, however, be observed that other inscriptions, which I cannot transcribe, are visible on the same part of the dress and on the hem of the short shirt worn by the bearded man in the front of the third scene of the upper row. Both figures may quite as well represent members of the Guild of S. Luke which dedicated the altar as the painter. The archives of Lübeck have been searched in vain for any painter or sculptor named "Herman Rode" though a goldsmith of the name is mentioned in 1415 and 1420.¹⁰ There is consequently no documentary evidence whatever that Herman Rode, sculptor and painter, ever existed.

(5) The Hammarby and the Salem altar-pieces strongly resemble each other in style. The cresting of the main-body from Hammarby remains nearly perfect, and the wings seem not to have been crested. The main-body is curiously composed. The Virgin and Child are receiving the offering of gold from the mage Gaspar; the other two magi, on rather a larger scale, appear behind him in separate niches, taking no notice of the offering, as decorative items corresponding to two Swedish saints on the opposite side. The faces of the wings continue this series of separate sculptured figures under similar canopy-work, and include S. Birgitta and S. Anna selbdritt. The backs of these wings, once pictured, are now utterly disfigured. The triptych is assigned to the decade 1480-90. Herr Lindblom is the first to attribute the sculpture to Rode himself; and with very good reason. He illustrates the work in two plates.

(6) The Sörunda shrine.—A diagram of the structure, on an irregular pentagonal base, is given in FIGURE 3. The shrine contains a statuette of the *Madonna and Child* under fairly simple ogival canopy-work. If any external carved decoration existed, it has disappeared. The inner surfaces of the doors are painted with four pictures of female saints, and the outer surfaces with *The Annunciation*, already mentioned. The shrine was first ascribed to Rode by Herr Johnny Roosval and by Herr C. R. af Ugglas,

⁶ Not all the sculptures seem to be by Rode.

⁷ "Wi leten de tafele tom hogen altare maken unde van Lubeck holen, kostade tosamen ume trent 1250 mrk".

⁸ With the broad bands of gold decorated in outline, cf. similar ornament in the altar-shrines of S. Thomas and of S. Mary of Egypt in the Catherinenkirche; and several others.

⁹ The Low German form of Hermann.

¹⁰ "1415 im Rechnungsbuche des neun Raths (B) und 1420 im Lüb U.-B. No. 313"; vide Goldschmidt. I may add that a scribe and miniaturist "Marquard Rode de Almania", produced a *Tractatu Questionum des Principis Nature &c.* (Laing, MS. 144) in Paris, dated 1452.

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who dated it about 1480. Herr Lindblom ascribes it to Rode's workshop. From the reproductions it would appear that, if the insides of the doors are by Rode, they are by him at his very worst, but *The Annunciation* seems to be a rather weaker

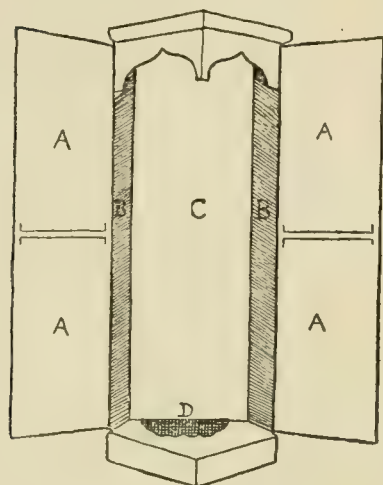


FIG. 3.—DIAGRAM OF SÖRUNDA SHRINE, ON AN IRREGULAR PENTAGONAL PLAN. A A, Pictured doors (4 figures of women-saints). B B, Diagonal sides of shrine. C, Vertical back of shrine. D, Base of statue of Virgin and Child.

and is painted with the *Holy Face* upborne by angels. The triptych may be dated about 1490.

(8) The Marienkirche altar-piece of 1494 is a picture diptych of two scenes, *The Crucifixion* and *The Dormition of the Virgin*, with a large number of figures. The Christ is evidently an earlier and freer work by the same hand as the Christ of the later picture No. (8), but the much more striking similarity lies between this *Dormition* and the one of the Storkyrka *Life of the Virgin*. The SS. Catherine and Barbara of the wings also strongly recall, especially in the landscape backgrounds, those of the Lukas-altar. The altar-piece can be dated by documentary evidence 1494.

(9) The Tuna shrine is rectangular with folding doors which shut over both sides and front. The canopy work is similar to that of the Sörunda shrine, and a rather elaborate cresting remains, which does not now appear there. Within is a sculptured *Virgin and Child*. But little of four paintings of scenes from the infancy of Christ on the inside of the doors now remains, but there is sufficient to recognize the mild and rather expressionless character of Rode's women. The same type appears in the statue itself, which Herr Lindblom ascribes to Rode's own hand.¹¹

(10) The Marienkirche altar-piece of 1501 is a diptych consisting of pictures of *The Crucifixion*

and *The Adoration of the Magi*, with a predella. *The Crucifixion* especially is evidently by the same hand as the 1494 picture.

Another work which has been compared with the Rode group is the altar-piece, called of Champ-deuil (Seine et Marne), because it was in the church there, No. 709 in Du Sommerard's catalogue. On it is inscribed "A fait Lucas lois peintre du donateur Demorant", and unlike the works yet given to Rode, the exteriors of the doors are in grisaille, but so are those of the Catherinenkirche altar, Lübeck, which contains within *The Presentation* referred to. Dr. Lindblom also notices (p. 24, footnote) a relief, *The Last Supper*, from Orkesta church in Uppland, with sculptures of Swedish saints as probably having come from Rode's workshop.

The Swedish work alone shows that Notke was primarily a sculptor and Rode a painter. Notke is also rugged, stronger—to violence—and more realistic. His sculptural qualities appear in his paintings. While he piles on the agony of martyrdoms and the fierceness of the executioners, Rode's torturers are merely disinterested officials in rather contorted grotesque attitudes like the man pressing the thorns into the head of Christ with staves [PLATE II, C], and S. Victor does not seem to be much inconvenienced by his tortures at Reval. The whole of Rode's work is softer, weaker, more flowing and more imaginative. But he had considerable powers of portraiture, as may be seen in the Latin Doctors of the Storkyrka predella and throughout *The Life of the Virgin* and *The Passion of Christ*, in which an elderly man, thoroughly realized, with an earnest expression and a long nose appears constantly. This long nose, slightly bulbous at the point, but not at all Jewish, is characteristic of Rode, whose male faces are also frequently "underhung". His women's faces are of a distinct type, all very much alike, oval faces, rather broad about the jaws, very placid and dignified without much modelling, with high foreheads, the eyes set wide apart, and with straight and not very thick hair growing far back and drawn still further from the temples. Both men and women have straight mouths and thin, compressed lips. The women's hands are particularly nerveless, and in the poorer examples—perhaps merely workshop pieces—look, as Herr Goldschmidt remarks, as if they scarcely had the energy to carry their emblems. Even at Salem S. Bridget is almost dropping her ink bottle or asperges, whichever it is. But the best, *The Virgin dictating to S. Luke*, the Salem S. Bridget, and so far as we can still see her the Virgin of the Salem *Annunciation* above all, are well posed, well designed, almost venerable figures, and their faces express peaceful self-control and contentment; they are women of a quiet mind, with souls magnifying the Lord, but they are not exultant nor visibly inspired.

¹¹ The Tuna shrine has been dated as early as about 1475, but Herr Lindblom's dating between 1490 and 1500 seems more accurate.

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Herr Lindblom has made a most patient and elaborate study of the colour of the Swedish pieces. The frequent use of silver, the sealing-wax red of the frames, the fair hair and very pale faces of the women, the generally dark hair of the men (S. Erik's is red auburn) and their swarthier faces are among the more striking characteristics. The pinker tinge of the rose-colour even helps to date the works. A large amount of the drapery is elaborately diapered, representing generally brocades in which the pattern is formed by thin lines,

and does not occupy nearly half the space. The brocades worn by S. Luke and the dictating Virgin are examples of Rode's most thickly patterned stuffs. Herr Lindblom even gives specimens of the brocade pattern and of those engrailed in the gold of the haloes with plans of the more elaborate altar-pieces, and excellent enlarged reproductions of the most important scenes. The whole monograph does him, and the Stockholm Academy which he represents, the greatest credit for thoroughness in study and attractive production.

REVIEWS

SAXON ART AND INDUSTRY IN THE PAGAN PERIOD (Vols. 3 and 4 of "The Arts in Early England"); 825 pp., with illustrations in colours, half-tone and line. (John Murray). £2 2s.

In the two new volumes of his "Arts in Early England" the Professor of Fine Art in the University of Edinburgh has dealt with Anglo-Saxon antiquities of the pagan period with a thoroughness altogether un-English, and confesses that this somewhat neglected inheritance counteracts—

any unfavourable impression of Anglo-Saxon craftsmanship derived from architectural examples.

Though modern research has extracted from such small finds material for the reconstruction of our early history, special emphasis is laid in these richly illustrated volumes on the artistic merits and peculiarities of the Teutonic tribes that occupied south-east Britain in the 5th and 6th centuries. In particular, the effect of the jewellery in massed formation is such as to remove the stigma of barbarism from the best productions of the Anglo-Saxon goldsmith, who had insular methods and a continental reputation.

Abroad there has been much discussion with regard to the origin of Teutonic art, of which the Anglo-Saxon branch is a peculiar development and in some respects the climax. In Scandinavia especially opinions were divided, one school regarding Germanic products as bastard Roman, and another group insisting on an independent origin and growth. The truth as usual lies between these extremes, and, as Professor Brown explains, the art of the migration period, when the human tide was flowing westward from South Russia,—

may have been affected by classical, oriental and Celtic traditions before it took form and substance of its own.

The word Celtic here does not refer to Irish art, that gave new life to Anglo-Saxon design in the Christian period, but to the civilizations named after Hallstatt and La Tène, spread over most of Europe in the interval between the Bronze Age and the northern extension of the Roman Empire. The best known Celtic examples of the Saxon period, however, in England may have more to do with Christian Ireland (where the maintenance of La Tène traditions was not interrupted by a Roman invasion) than with the "Late-Celtic" products of Britain; and in any case the Celtic

strain in pagan Anglo-Saxon art is slight compared with classical and oriental influences.

While the animal ornament is mainly based on classical forms, the garnet cell-work and the bird of prey motive take us to the Black Sea and Caspian, and reveal their Greco-Scythian and Sassanian affinities. In a few isolated cases early Christian sources are tapped, and there are one or two finds in England that show a variety of the acanthus that is neither Celtic nor classical in the ordinary sense. The Professor regards it as a leaf design (Pl. v, 12, and Pl. ix, 4, cf. pp. 107 and 298), and notes the rarity of such a motive in Teutonic art; but the late Professor Riegl would perhaps have included them among the few remnants of eastern Roman art. The halved acanthus occurs in Britain before the Christian era, as on the Witham shield; but one cannot imagine any local connection between that and a buckle found in a Kentish grave of the 6th century. It is in the British Museum along with identical examples from Carthage and the Crimea, their wide distribution being explained by wholesale production in a manufacturing centre where the style was indigenous. Riegl discussed various suggestions as to their place of origin, with special reference to the Keszthely group in Hungary, and concluded that the style was characteristic of the eastern Roman Empire in the 6th and 7th centuries, constituting a link between ancient oriental and Greek art on the one hand and the arabesques of Islam on the other.¹

A special feature of the third volume is a detailed examination of the coin-types known as sceattas, which are quite distinct in style from contemporary ornaments, and seem to have more in common with the Anglian art so surprisingly manifested in the north of England as soon as Christianity secured a hold on the population. The profile heads on Nos. 5 and 14 of PLATE I, A, are easily traced to their source, and the "lion" of No. 2 frequently occurs on brooches; but the animal forms on Nos. 1, 7 and 10, as well as the

¹ Riegl (Alois), *Beiträge zur Kunstgeschichte* (dedicated to Franz Wickhoff, Vienna, 1903), pages 1-11 (*Oströmische Beiträge*).

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bird of Nos. 16 and 17, are unfamiliar among the grave-finds, and the flowering plants, combined with animal or human figures, as on Nos. 3, 4, 9 and 12 are an interesting variant of the cross, and No. 18 goes a stage further towards the vine-scrolls enclosing birds and animals on the Ruthwell and Bewcastle crosses. The sceattas have not been finally placed in chronological order, but began late in the 6th century and continued through the 7th into the 8th, so that they cover the period of the great Anglian crosses, and are therefore all the more likely to owe their designs to the same artistic tendencies.

In volumes so bountifully illustrated it may appear ungracious to complain of the inclusion of numerous parallels not altogether apposite. The gulf between the Bronze Age and Anglo-Saxon times can hardly be bridged even in Ireland, and many readers will be puzzled by the reproduction on Pl. XVI of the Danish sun-disc and chariot of about 1200 B.C. in association with Viking jewellery from Essex. Other cases are Pl. LII, with a New Grange carving, the Aesica brooch, a Roman nielloed plaque and a Burgundian buckle with Daniel and the lions; and Pl. CXI, which exhibits together the Taplow horn and the Aylesford bucket, though there are seven centuries between their dates; and in spite of the occasional discovery in Anglo-Saxon graves of early British bronzes, it would have been better to omit Pl. C, or at least to put the terrets in their natural position. Another slight defect in some of the plates is the confusion of scales, as in No. XIII, where even a practised eye may be baffled by fig. 3, especially in the neighbourhood of two burials, and could easily draw false conclusions from Pl. CLV. One quite recognizes the need and desirability of economizing space, but the juxtaposition of incongruous subjects fatigues the reader, and the splendid isolation of the brooches on Pls. XLIV and LXII is a boon too often denied us. Further, the points of similarity and difference would be more apparent if the specimens on Pls. LXIV-LXVII had been uniformly arranged, and in these cases there seems to be little difficulty in fitting them into the required space. Photography is confessedly the most exact, and therefore the most scientific method of reproducing ornamented objects that are fairly flat, but there is much also to be said in favour of line-blocks from drawings. Even if the draughtsman imports some of his own feelings into the work, the gain in clearness is often immense, and no one is any the worse for the omission of accidental details or the simple restoration of damaged parts. In the majority of cases perfect specimens are reproduced, and one's gratitude for many valuable additions may be freely expressed.

Though the exigences of fitting-in have impaired the homogeneity of several plates, the Professor's

arrangement of a vast amount of material in the text is above all praise, and to a large extent furnishes its own index. The larger part of the two volumes is arranged according to subjects, and some indication of the advance made during the last two decades is given by a comparison with Baron de Baye's "Industrial Arts of the Anglo-Saxons", published in 1893. A still juster parallel is Barrière-Flavy's "Arts industriels . . . de la Gaule" of 1901, in three vols., where rather hurried black-and-white drawings take the place of photographs, and the system of grouping gives a good idea of the various forms assumed by the commoner objects.

There is, however, so much to praise and be thankful for in the Professor's hundred and fifty-eight photographic plates that an occasional excursion into other periods or compulsory filling of an odd space will be readily pardoned. Besides this liberal allowance of plates, there are eight more in colour, numerous line blocks, and maps that elucidate the important historical side of the work. As a storehouse of Anglo-Saxon illustrations it is unapproached, and will rank with Bernhard Salin's pioneer work on Teutonic animal ornament; while the text is a corpus of references to all the principal finds in England, and includes a vast amount of original research. Parallels and contrasts are supplied in plenty from continental sources, and the author's visits to the chief continental museums have borne abundant fruit. When will such a tour be possible again?

Salin's system does not apply completely to Anglo-Saxon art, but his example has been taken to heart. The Teutonic animal-motive was an adaptation of classical forms, just as the "Late Celtic" craftsmen transformed the palmette out of all knowledge; and the following summary will meet with general approval:—

We have as animal forms in Germanic art (1) a complete quadruped seen in profile, (2) a head like that of a horse seen from above, and (3) a bird-like head seen in profile; and of these the first seems to come from the Roman side, the second from the Germanic North, the third from Southern Russia.

The horse's head is well illustrated by the long brooch from Londesborough, Yorks (Pl. XLIV) here reproduced [PLATE II, F], a handsome example of pure form, in striking contrast to the overloaded ornament of the contemporary Bifrons brooch [PLATE I, C]. Till about 500 the Teutonic quadruped preserved a certain measure of coherence and logic; but the 6th century witnessed the dislocation of his limbs and a general aberration that led to extravagant absurdities in the early 7th century. The interval between the general acceptance of Christianity and the Carolingian renaissance is poorly represented in England, as the custom of burying ornaments with the dead was discouraged by the Church. By the time Augustine arrived in Kent



(A) SERIES OF S. DALLAS. COINS OF THE 6TH-8TH CENTURIES, ENLARGED



(1) SILVER QUOIT-SHAPED BROOCH, WITH THREE MOVABLE BIRDS, FOUND AT SARRE, KENT. DATE ABOUT 550, DIAM 3 IN.



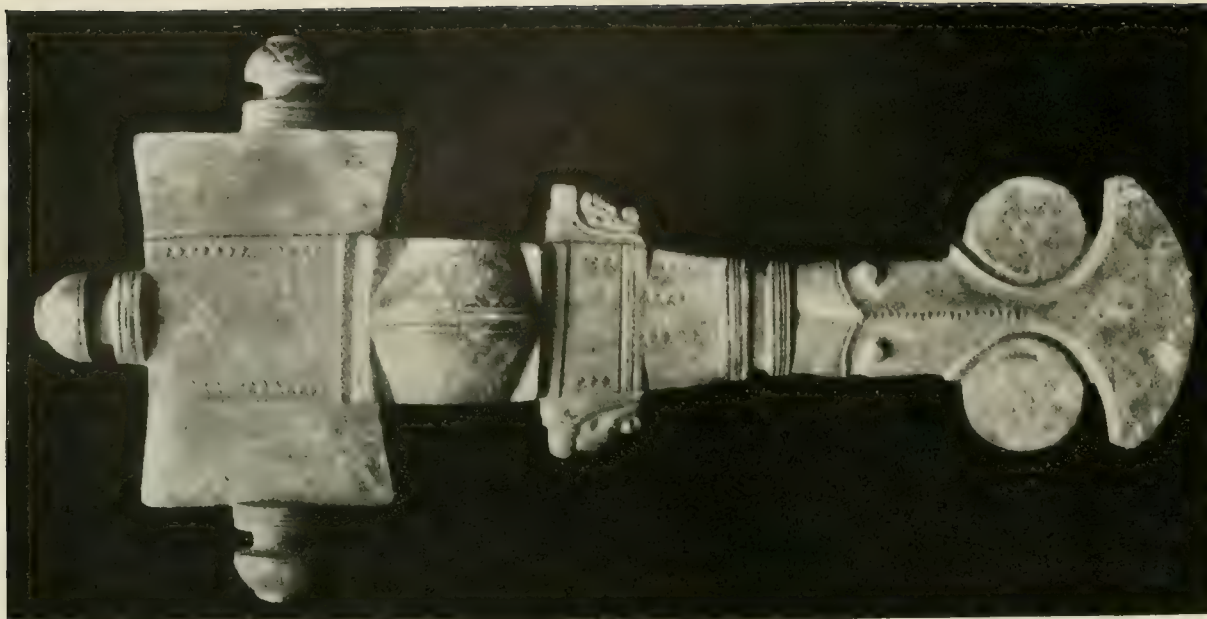
(2) SQUARE-HEADED BROOCH OF SILVER FOUND AT BIERONS, KENT. DATE ABOUT 550, LENGTH 5 1/2 IN.



(D) SILVER DAGGER POMMEL FOUND AT WINDSOR 7TH CENTURY



(E) GOLD PLATE OF D WITH FILIGREE, MUCH ENLARGED



(F) LONG BROOCH OF BRONZE FOUND AT LONDESBOROUGH, YORKS. ANGLIAN, 6TH CENTURY. LENGTH 5½ IN.

the Norwegian types had become infected, and the "long" brooch gave place to the hybrid cruciform brooch before any religious meaning was attached to that form of personal ornament.

The illustrations here reproduced by kind permission of Mr. John Murray have been selected to show various phases of Anglo-Saxon art, and two have already been mentioned as exemplifying the contrast between the Teutonic animal ornament and the severe style specially characteristic of Norway between 450 and 550. The silver brooch from Sarre, Kent [PLATE I, B], now in the national collection, is a masterpiece dating from the middle of the 6th century. The animal pattern stamped in two bands on this quoit-shaped specimen is regarded as good evidence of a Romanizing tendency even after desintegration had set in generally, and the three movable birds cast in the round are certainly not of Teutonic origin, though the animal repeated in the two zones is by no means uncommon in Anglo-Saxon work.

The Windsor dagger-pommel was formerly in Sir John Evans's collection and well repays magnification [PLATE II, D, E]. It is symptomatic of a new tendency, and marks the trend of Anglo-Saxon art in the 7th century. The isolated and disjointed animal ornament was dying out, and the marvellous jewelled brooches of Kent show filigree interlacings between the garnet settings, but never so elaborate as the present example, which points to Italy as the source of inspiration, and foreshadows the interlacings of Irish art and Anglian stone-carvings of the Christian period.

Several interesting topics remain to be treated in a 5th volume embracing the Christian period, but the pagan centuries are here so fully treated that no surprises of the future are likely to alter the main lines of the argument. Any new discovery may rectify details, and it is to be hoped that future excavations will always be rigidly supervised and fully reported. The British workman has many virtues, but generally finds the most fragile objects with his pick. Successful exploration in recent years at Ipswich, Alfriston and East Shefford is of good augury for the future.

The Professor's reading is so wide that it is difficult to suggest alternative dates or attributions, but in a few cases he seems to have been misled. On Pl. LXXVII, fig. 1, appears a large buckle with open-work panel enclosing an animal of peculiar style, which is regarded as Carolingian, but is probably many centuries earlier and connected with South Russia, where the Koban enamels form a problem of their own; but the present specimen, in Lord Grantley's collection, was not meant to hold enamel round the borders. The crescents sunk in the bronze were, to judge by a similar piece in the British Museum, filled with iron at a time when that was a rare metal, hence in the Hallstatt period,

and the double hook-and-eye is a classical feature. Apologies are hereby offered for a change of opinion with regard to another type—the stout annular brooches of which a specimen appears on Pl. I, fig. 3. Several have turned up on monastic sites in recent years, and the safest course is to regard them as Norman. In fact the author states that the pair from Audley End are probably mediæval, and they are certainly in place on a plate that is intended to show the evolution of the type.

The historical chapters that close the 4th volume go as far as the archæologist can venture in that direction, and will give the historian food for thought. The various districts are considered in turn with sketch maps giving the principal cemeteries of the pagan period at present discovered; and much light is thrown on many dark places in early English history. The lowlands of Scotland have naturally a special attraction for the author, but with all his zeal the Anglian settlement remains somewhat of a mystery; and the early records are hardly borne out by the finds.

Further discoveries in the north, which will be made if the search is persisted in, can alone settle the relation of Northumbria to the Scottish lowlands, and the future can be left to take care of itself. The harvest of the past has now been garnered, so that archæologists can readily refer to what has been already found and become familiar in advance with the local types that will come to light if, as is undoubtedly the case, the principles laid down in these monumental volumes are in accordance with the facts. Thus a nation shall be known by its arts, and the Anglo-Saxon race has assuredly nothing to be ashamed of in the imposing series presented in Prof. Baldwin Brown's latest pair of volumes.

R. A. S.

(1) WHISTLER'S PASTELS AND OTHER MODERN PROFILES; 2nd ed., ix+63 pp., 16 illust.—(2) THE PORTRAITS AND CARICATURES OF JAMES McNEIL WHISTLER, AN ICONOGRAPHY; 51 pp., 20 illust. (10 unpub.): 10s. 6d. each.—(3) NOTES ON SOME RARE PORTRAITS OF WHISTLER; 14 pp., 6 unpub. pl.: all by A. E. GALLATIN. London and New York (Lane), \$5.00.

Round Whistler's name there has already grown, and it is pretty safe to prophesy that it will in the future still bring forth a great deal more literature. These three dainty little books show Mr. Gallatin to be a great admirer of Whistler's art, although in the first he treats the work of other artists besides Whistler's. The art of Ernest Haskell, Everett Shinn, and Winslow Homer is probably better known in the United States than in Europe, the paintings of Frieske have more of an international reputation. The work of the first two is more or less influenced by Whistler; whereas the art of the latter is quite personal. The best essays in this book are those on Whistler's pastels and water colours, as well as on Max Beerbohm's art. (2) and (3) are entirely devoted to Whistler. The first, published in 1913, is an iconography of portraits and caricatures of him by various artists.

Reviews

The second contains six more portraits which have come to light since. Five of them were reproduced in the "Print Collector's Quarterly" for December 1915, and belong to the author. Of such a well known character as Whistler, there are sure to be many portraits. Of the self-portraits alone Mr. Gallatin records eight oil paintings, three chalk drawings, five pen-and-ink, eight in pencil, three etchings, and two drypoints. The majority of these are now in the United States. Other portraits in oil were painted by Sir William Boxall, Fantin Latour, Thomas R. Way, Boldini, and several by Walter Greaves; one of the latter is in the possession of Mr. John Lane. In other mediums by Sir Edward Poynter (whose pencil study of the young Whistler asleep it is decidedly interesting to compare with Boldini's drypoint), Charles Keene, Phil May (who made several very clever pen sketches of him), the coloured woodcut by William Nicholson, which Whistler himself always thought was his best portrait, and last but not least an extremely witty caricature by "Max". Though in his books Mr. Gallatin has catalogued 208 portraits, it is quite possible he may have other finds to add to his list in the future. At any rate these portraits are so dissimilar that future generations will for the most part find it hard to realize what Whistler really looked like. These three volumes show a great deal of research, and the illustrations are very good, one of the best reproductions being Whistler's water colour *On the Mersey* and *Whistler Smoking*.

F. G.

THE ADMIRABLE PAINTER; a study of Leonardo da Vinci; A. J. ANDERSON; 304 pp., 17 illust., 34 fig.; (Stanley Paul) 10s. 6d.

Mr. Anderson is well known to many by his romances of Filippo Lippi and Botticelli. In his study of Leonardo we have another romance in which the author presents in vivid description and dialogue the bottegas of Florence, the court of Milan and the artists and personalities revolving about his hero. Andrea Verrocchio and his pupil Dr. Thiis's Alunno di Andrea (here called "Tista"), Paolo Uccello, Sandro Botticelli and others of the craft meet in their studios to discuss the mysteries of perspective, which Paolo, himself the great innovator and reformer of his day, propounds. Piero di Cosimo and Andrea del Sarto also figure on the stage. The dialogue is not without humour, and is always vigorous and well sustained. Later the court of the Visconti at Milan holds the field with the loves and intrigues of Ludovico il Moro, dealt with at some length, but the reader's patience is entreated by the author on the ground that without them Leonardo's life and artistic development are impossible to understand. No apology is needed if the descriptions and dialogues are treated as rendering the spirit rather than the letter of the life of renaissance Italy. The author's claim that everything he has put into Leonardo's mouth comes out of his notebooks

seems somewhat difficult to accept. Short of an exhaustive examination of the Codice Atlantico, the Codice Trivulziano, the MSS. at Paris, Windsor, in the British Museum and South Kensington, it is impossible to test the accuracy of the claim, but the large proportion of these which is of purely scientific or mathematical interest makes Mr. Anderson's statement the more remarkable. A brief series of notes at the end of the volume is concerned with (among other somewhat controversial matters) the *Virgin of the Rocks* in the National Gallery. Here the author pontificates without hesitation (1) that there is documentary evidence that the National Gallery picture was painted by Da Predis and Leonardo not later than 1494, and (2) that there is a consensus of critical opinion that Leonardo painted the Louvre picture shortly before the commencement of what Mr. Anderson calls the National Gallery "copy". It would appear, moreover, from this note that Mr. Anderson considers Leonardo's part in the picture to have been at least a subsidiary one, yet the latest investigations appear to substantiate the opposite view. In *The Burlington Magazine* for September 1915 Mr. Cust refers to Signor Beltrami's recent interesting article in the "Rassegna d'Arte" which is based on further investigations and documents. He shows that it now seems almost certain that the National Gallery version is the actual work of Leonardo himself, and that the original contract of 1483 between the Confraternity of the Conception at Milan and Leonardo, Evangelista and Ambrogio Preda was not completely carried out until 1508, and only then as a result of the report of a committee of experts in 1506, which resulted in a new contract to complete the picture within two years at an increased price. R. C. W.

CATALOGUE OF THE PICTURES AND OTHER WORKS OF ART IN THE COLLECTION OF LORD ST. OSWALD AT NOSTELL PRIORY; MAURICE W. BROCKWELL. viii + 397 pp., 46 pl. £5 5s. Constable.

This is a disappointing book. It is so splendid in appearance, so well printed (by the Chiswick Press), so worthy of a noble owner, that it is the more to be regretted that praise cannot be lavished throughout on its contents. The compiler, Mr. M. W. Brockwell, is an authority, whose name is usually connected with great industry in documentary research. The Nostell collection has enjoyed considerable repute, due, as this catalogue shows, mainly to the possession of one painting of historical importance. Apart from this it will be the "other works of art" which excite the greater interest at Nostell Priory. This house is one of those decorated by the brothers Adam, whose work has lately been described in a fine book by Mr. Swarbrick, just issued by Mr. Batsford. Perhaps more interesting still than the Adam decorations are the articles of furniture designed for the house by no less a person than Thomas Chippendale himself. These again are well known

to all students interested in the history of English furniture. Coming to the pictures, Mr. Brockwell is unable to introduce to us any paintings of capital importance, with one exception, *The Family of Sir Thomas More*, attributed to Holbein. This famous version of Holbein's great historical group was but little known to students until the publication of Mr. A. B. Chamberlain's great book on Holbein, in which a reproduction of the Nostell picture was given for the first time. In some ways the reproduction in Mr. Chamberlain's book is better than the larger reproduction given by Mr. Brockwell, which suffers from unskilful printing. In spite of family tradition, no critic of repute has accepted the Nostell or any other version of this family group as the work of Holbein himself. The interesting account given by George Vertue of his examination of the picture, before it was taken to Nostell, was printed at length in *The Burlington Magazine*,¹ but it is only alluded to by Mr. Brockwell in an appendix and dismissed in a few lines. Mr. Brockwell gives a long account of the history of the various versions of this picture, but does not add anything to the evidence in favour of attributing any version, other than the original sketch at Basle, to the hand of Holbein himself. On the other hand, he deals a death-blow to the authenticity of the Nostell picture by the discovery on it of the name of Richard or Rowland Lockey as the painter. Lockey had already been identified as the probable painter of the so-called "Burford" version, which has lately been more than once in the market. It would seem, therefore, as if Lockey might be credited with all the versions of *The More Family*, painted perhaps about 1590 for the various representatives of Sir Thomas More. This famous picture, therefore, now occupies a position of mere secondary interest and need not be discussed, save for one particular. Mr. Brockwell gives an account of various cleanings to which the picture at Nostell has been subjected. During a very recent cleaning by a picture-restorer of repute a certain portion of the picture was deliberately painted out by way of improvement. It must be assumed that this alteration was made at the owner's wish, for it is hardly credible that a picture-restorer, whose name is given, should venture to alter on his own account, by way of improvement, a painting ascribed by tradition to no less an artist than Holbein. Mr. Brockwell, however, seems himself to be rather pleased with the result. With the exception of *The More Family* and the family portraits, the collection of pictures at Nostell Priory seems to have been formed by Mr. Charles Winn, who succeeded to the estates in 1817. Mr. Winn kept a careful record of his purchases and their

sources, and was evidently an easy victim to the somewhat unscrupulous arts of contemporary dealers. The record is interesting as an illustration of how such a collection was formed, and of the difference in taste and appreciation between Mr. Charles Winn's day and our own. The majority of the pictures purchased by Mr. Winn, however useful as furniture for a great house, hardly deserve the space and prominence given to them in Mr. Brockwell's catalogue. With Mr. Brockwell himself as a critic I must find a little fault, and I give a few instances. A group called "The Cabal Ministry" cannot possibly represent the persons in question. Mr. Brockwell seems quite conscious of this, but he does not reject the title altogether and wastes space on biographical notices of the Cabal ministers. The painter, Sir John Medina, was well known, especially in Scotland, and his works are by no means uncommon, although they are difficult to disentangle from the mass of second or third rate portraiture of this period. Although evidence has from time to time been brought forward and printed to show that the Italian, Federigo Zuccaro, could not have painted any of the numerous Elizabethan portraits ascribed to him in this country, Mr. Brockwell does not hesitate to ascribe to Zuccaro, who was only in England for a short period, from 1574 onwards, a whole-length portrait of *Charles Howard, Earl of Nottingham*, dated 1620, and obviously belonging to the school of Marcus Gheeraerts, lately illustrated in the annual of the Walpole Society for 1914. Mr. Brockwell catalogues, with some confidence, portraits of John Milton, the Duke of Monmouth, Claverhouse, Sir Thomas Gresham and others, but as reproductions are not given, the authentication can hardly be accepted without further evidence. Did space permit, there are other statements made by Mr. Brockwell which are open to criticism. This catalogue will always remain a valuable possession for a fortunate possessor, especially for the reproduction of the fine portrait of Lady Thornhill by Hogarth, but I cannot congratulate Mr. Brockwell unreservedly on the complete result of his labours.

L. C.

We are glad to mention that an illustrated book on the Russian stage, "The Path of the Modern Russian Stage", by M. Alex Bakshy, will soon be published by Cecil Palmer and Hayward. M. Bakshy is one of the few Russians who approach English direct, and not by way of French or German, and he writes all the better English for it. Since he has contributed to this Magazine frequently for more than three years, the Editors know how good and idiomatic his English was and how much it has continued to improve with practice.

¹ Vol. XXII, p. 43.

A MONTHLY CHRONICLE

THE PRESIDENT'S ADDRESS TO THE SOCIETY OF ANTIQUARIES.—In the course of his anniversary address on the 11th of May, Sir Arthur Evans spoke as follows :—

I will not attempt to conceal from the society my own feelings on this grave matter. Public feeling is legitimately excited against a nation which has acclaimed the policy of the murder without warning of civilian men, women and children on the high seas, and it is clear that professorial apologists for such action and doctors of medicine, who dishonour their humane profession, have put themselves beyond the pale. But, strongly as I feel all this myself, I still dare express a hope that if any common action be agreed upon by this and other societies it may not be of a vindictive or indiscriminating character. The existence among German honorary Fellows of savants belonging to that noble class of which the late Dr. Helbig stood forth as a conspicuous example—to whom the brotherhood of science was a bond at least as great as that of nationality and language—should give us pause before we carry out any too sweeping measures. In spite of the "Gospel of Hate", let it be said to their credit, the learned societies and academies of Germany, with inconsiderable exceptions, have refrained from striking their English members from their rolls. In spite of official pressure, the Academy of Berlin has flatly refused to take this action. I myself am not ashamed of confessing that I have received, in the period of the war itself, cordial and even unsolicited assistance from a German archaeologist occupying a high official position. Even the temporary "amoval" of such names—which could not, in view of the natural *amour propre* of those thus dealt with, be otherwise than permanent—would, I venture to think, be a misfortune to our society.

Men like this stand poles apart from the Prussian general whose words I quoted in my last address. The destruction of historical and artistic monuments still, alas ! proceeds. . .

Of this we may be sure, the day of reckoning before the bar of history will come, but in this field at least there can be no question of reprisals. When one hears of bombing expeditions undertaken by ourselves, or our allies, against cities like Treves or Constantinople, containing many of the most precious monuments of European civilization, it is impossible not to feel some anxiety lest we ourselves even by mischance should be laid open to similar charges.

In these times of intolerable provocation we, and members of kindred societies, who stand on the neutral ground of science, have a high duty to perform. That there should be a serious and prolonged estrangement of the peoples of the British Commonwealth from those of the German Empire has become inevitable. But this does not affect the immutable condition of all branches of research, which is their essential interdependence in the past. We have not ceased to share a common task with those who to-day are our enemies. We cannot shirk the fact that to-morrow we shall be once more labourers together in the same historic field. It is incumbent on us to do nothing which should shut the door to mutual intercourse in subjects like our own, which lie apart from the domain of human passions, in the silent avenues of the past.

LAWYERS AND THE FINE ARTS.—The recent decision of the Court of Appeal in the case of the pictures bequeathed by Sir Austen Henry Layard to the trustees of the National Gallery will have come as a relief to all lovers of the fine arts, and especially to those who had a personal knowledge of the testator's intentions. It is hoped that now, after so many vicissitudes, these pictures will, when circumstances permit, find a permanent home in the National Gallery, to which they will be such a valuable addition. Treating the matter as closed to further legal action, it is permissible to make

some comments on the methods and language adopted by the legal profession in all matters involving the fine arts. It would be more charitable to attribute the frequent litigation and vexatious results caused by carelessness or want of actual definition in the wording of a will, or any document involving the conveyance of works of art, to ignorance on the part of the legal luminary employed rather than to a desire to create further litigation of a profitable sort, whenever the particular bequest or conveyance should come into force. It would be easy to multiply instances in which the intentions of testators have been frustrated by mistakes or misinterpretations in legal phraseology. Take for instance the case of J. M. W. Turner, R.A., whose will was drawn up in such a way that the money destined by him to found a charity for decayed artists in his name, to last for all time, was diverted by legal interpretation and given to an heir-at-law with whom the testator was not even acquainted. In recent times the late G. F. Watts, R.A., at the close of his life, had a will drawn up by his legal advisers which, when produced, was so entirely contrary to his known intentions, that, in order to avoid a gross act of injustice, the law officers of the Crown took the bold step of setting the will aside altogether and substituting one of their own creation. In the case of the Layard pictures not one single person personally acquainted with Sir Henry or Lady Layard could have had the slightest doubt as to the interpretation to be put upon this particular bequest.

These, and other instances which might be quoted, only illustrate the dangers of the law, but do not remove them. Being very much interested in every branch of the fine arts, I venture to urge upon the legal profession the need for careful and scrupulous action in all matters relating to them. The following are some of the frequent methods of bequest in which such dangers are concealed :—

The bequest of works of art without proper definition, either as a whole collection or with power of choice.

The bequest of the contents of a single room, or of a particular house, without a schedule attached.

The bequest to an institution or society, without any provision as to the disposal of the particular object bequeathed, should the bequest be declined.

The proper definition of such words as prints, drawings, portraits, china, sculpture.

The duty of insurance in the case of works of art forming a valuable and considerable part of any estate.

Testators are often wilful and obstinate, but very few have any experience of the law, and the majority are therefore dependent upon the legal adviser who may be instrumental in drawing the will. Now that works of art have become a valuable commodity in the market, the need for clearness of legal phraseology has become more urgent. Such cases as that of the Layard bequest may

induce greater care in the drawing of such bequests in future.
LIONEL CUST.

ART AND THE PUBLIC.—An informal conference, convened by the Women's Guild of Arts, was held in the afternoon of May 17th at 6 Queen Square, Bloomsbury; the general purpose of the meeting being an endeavour to bring about a closer understanding between art-workers and writers on art, so that the public might be informed of the need for art in modern cities. Miss May Morris, in opening the discussion, said that—

it seems to have needed an upheaval of the world to awaken in us a feeling of duty to the State, a curiously simple and primitive feeling for these complex days. This sense of citizenship aroused hopes for the future which forced art workers to raise their voice and assert themselves, not as a sheltered clan of artists, but as practical members of the community who felt it their duty and their right to take part in the ordering of the life of the city. The one thing they desired was that their example (if worthy) should be an encouragement to the young talent of England, so much of which was unused because unasked for. We should consult together as to the means of awakening the community to the fact of England's possibilities—the true art of England was not dead but dormant—wealth to be plucked from the soil when we care enough to do it.

The remainder of the afternoon was spent in an amusing but not very effective discussion about art critics, and the admirable intentions of Miss Morris were almost ignored in the heat of debate. Mr. William Rothenstein attacked with much vigour extant art critics; but with the exception of Mr. Clutton-Brock, none of them were present. Retired veterans, such as Mr. MacColl and Mr. Bernard Shaw, replied to the charges with their usual spirit, but were, of course, unable to answer for their successors. Mr. Binyon urged the creation of a Ministry of Fine Arts, while Mr. Lethaby supported Mr. Clutton-Brock's objections to the preference for discussion of pictures evinced by editors, advertisers, and the public, and the consequent exclusion or neglect of architecture and the applied arts.

It was, we believe, some pupil of William Morris who said "that the curse of modern art was picture painting", and this appears to have been the general drift of Mr. Clutton-Brock's argument. Mr. Roger Fry would no doubt have been able, if present, to make practical suggestions in response to the appeal of Miss Morris, though, perhaps, not precisely of the kind approved by her or the other speakers.
B.

THE GOUPIL GALLERY.—Modern art exhibited for charity is always a little suspect. You are generally prepared for water colours of the church-bazaar school, the most expensive known to collectors, or for the studio-sweepings of eminent painters who are always ready to see the hitherto unsaleable realize large prices on behalf of a good cause. Hardly more tempting is the average war picture, with portraits of heroes, waiting intrepidly for translation to photogravure and immortality.

Though in justice it must be admitted that pictorial casualties of this kind have been much rarer since 1914 than any of us would have dared to hope. At the Goupil Gallery may be found a delightful and stimulating surprise in the awkwardly named picture by Mr. Eric H. Kennington which is shown in aid of the "Star and Garter" Building Fund. The artist's name has a confusing assonance with that of the picture, *The Kensingtons at Laventie*. Some of these considerations may account for the relatively few members of the public who as yet have been to see one of the most remarkable modern works in London, and some will think the finest work of modern art shown since the beginning of the war. There are eleven figures in this ingeniously engineered composition, which is conceived somewhat in the manner of Madox Brown. They are all portraits, one of whom is the artist himself. The tired man lying on the ground recalls the attitude of the well-known cast of the man at Pompeii (usually called "Diomed" by the guides in reference to Lytton's novel). The scheme of the picture is of course khaki, and the interest, despite the monotony of tone, is wonderfully sustained chiefly by the vigour of the drawing. The rare patches of direct colour such as a red muffler adroitly supply a gaiety which neither the motive nor materials would have afforded in a work of this kind, by way of being a transcript of truth. There is hardly a canon of criticism which has not been ruthlessly violated. And with what brilliant success. It may be hoped that a work of such promise and achievement will be acquired for a public museum. The purchaser might establish a good precedent by placing it in the hall of the new Star and Garter Building. Who knows but that Mr. Kennington has not succeeded in bringing together patriotism and painting after long years of estrangement? They have not met since Velazquez signed *The Surrender of Breda*.
ROBERT ROSS.

ARTISTS AND MILITARY SERVICE.—Although modern artists are sometimes, wrongly enough, looked upon as naturally indisposed to violent exertions, the war has shown that in every capacity as citizens artists have in all countries shown their readiness to make any sacrifice and face any danger in the service of their country. Death has taken toll of their number, as in other professions, and many a promising career has been cut short.

The passing of the new Military Service Act raises a new question, for whereas the response to duty, so nobly accepted, has been voluntary, this duty now becomes compulsory on all artists below the age of forty-one.

It is hardly necessary to point out that the really important period in an artist's life is before he has attained the age of forty. If he has not made his reputation and done his best work before that age is reached, it is very improbable that he should

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attain such distinction in later life. It is not that an artist's work must necessarily decline in value after the age of forty, but by then his ideas are fixed, his methods perfected, his capabilities thoroughly gauged, and the output of his skill and training is no longer a matter of curiosity. It follows therefore that an artist is doing his best work during the period when under the new Act he will become liable for military service. Probably few artists will hesitate themselves when the call of duty comes to them. It is rather for the Government, as representing the nation, to consider to what extent any artist may be considered as a contributor to the national wealth, and should therefore be considered as a proper subject for special employment or even total exemption from military service. The military purist or rigid economist may allege that the fine arts, like literature and music, are not necessary to the welfare of the state, and should not be encouraged during a state of war. This may be true enough with reference to the usual superfluity of artistic and literary output, which indeed is affected already by automatic pressure of circumstances without any need of restriction from other agencies.

There are, however, artists, the suspension, still more the sudden cessation, of whose creative work would be a serious loss to the national welfare, and it is worth while to consider how far it may be possible to reconcile their progress in the profession of the fine arts with the duties of compulsory military service. LIONEL CUST.

BRITISH HERALDIC ART AT THE BURLINGTON FINE ARTS CLUB.—This is one of the best arranged exhibitions ever held in a gallery well known as a model of nice arrangement, thanks largely to the energy and taste of a member of the

club, always ready to give advice and assistance, who may not, however, desire more particular mention here. This exhibition does especial credit to the committee of selection, because its object is not a generally attractive one. On account of the long lapses of heraldry from any relation to art and—as those genealogists who are not constrained by clients to fantastic inventions and ominous silences tell us—on account of its still further lapses from fact, it is an art—or science?—which now absorbs only those who prefer to live in a land of make-believe. But the committee have succeeded in making the exhibition pleasant precisely to those who were not looking forward much to seeing it. It will enlarge their view of heraldry by thus showing them its real historical and artistic interest, at any rate, within the limits to which the committee have confined it. There is no occasion to describe the exhibits now because I hope that they will be dealt with next month by a writer versed in the subject. But the suggestion may be made diffidently that some easier method of reference to the club-catalogues should be invented. For example, one of the first things to interest the visitor as he enters the room is the sonnet, early in the history of sonnet-writing in England though evidently transcribed a good deal later than it was made, which is placed in a case close to the door; but we have to hunt the catalogue almost through before we find the history of it on p. 115. The question of catalogue-references in exhibitions such as the club's is certainly a difficult one, but surely the addition in the cases of slips from the catalogue, or in the catalogue of a fly-leaf giving a plan of the gallery with cases and wall-spaces numbered, would be preferred by visitors to the present slow process of finding the desired information, however full and accurate it may be when found. x.

AUCTIONS

CHRISTIE will sell on 21 and 22 June Mr. S. E. Kennedy's collection of Chinese porcelain, which is probably the best of its kind in London, and even in these adverse times its sale will undoubtedly cause a considerable sensation. It contains many fine Ming pieces which have already been subject of severe competition in the saleroom; but the bulk of it consists of very choice examples of the K'ang Hsi—Ch'ien Lung period. The collection is the result of many years of patient selection and only the fittest specimens have been able to survive the ordeal of admission to this refined company. The catalogue is worthy of the occasion and contains a number of good illustrations, several of which have been successfully done in colour; it costs one guinea.

SOTHEBY, WILKINSON, AND HODGE will sell

from 4-7 July the 5th portion of the printed books and illuminated manuscripts collected by the late Mr. Henry Huth, which have been "since maintained and augmented by his son, Mr. Alfred H. Huth". The days named are the 30th to the 33rd days of the sale of a collection so large that the first lot offered is No. 4603 and the last 5205. The lots are not classified according to sizes, which are "mixed" on all 4 days. The only MSS. considered by the compilers of the catalogue important enough to particularize at length will be sold on 6 July, Lots 5036 and 7. Lot 5036 is a missal with calendar, tentatively described as of the Bangor Use, and dating from the beginning of the 15th or the end of the 14th century. The double-page reproduction of the elaborate decoration gives the impression that the work is accurately designated as English. Lot 5037, a "Missale

Speciale", is described as of German origin; the two pages illustrated show considerable powers of design, but a purely Germanic origin is not so apparent. Some 10 other plates illustrate the

printed books, among them being one reproducing a woodcut from a copy of "Le premier volume de Merlin", which appears to be in excellent condition. The catalogue costs 2s. 6d.

PERIODICALS

ITALIAN

L'ARTE, XIX, 1916.

Fasc. 1.—Of the six articles which go to make up this number three are contributed by the Editor and one by his son, the distinguished director of the Urbino Gallery. PROFESSOR ADOLFO VENTURI's contributions include a further instalment of his notes on Correggio's art, part of a course given by him at the University, Rome, on the history of Italian art, which will be embodied in the first chapter of his forthcoming monograph on Correggio. In his second article Prof. Venturi illustrates two Donatellesque terra-cotta statuettes in the museum at Padua, *S. Antony* and *S. Louis*, which he suggests may be the first rapid studies for the large bronze statues of the altar in the church of the Santo; the third paper deals with the art of carving and intarsia at Ferrara, of which a splendid example is the choir of the cathedral, and contains much interesting information concerning craftsmen from Modena and Reggio who were summoned to execute work at Ferrara, and whose names are recorded in the archives at Modena as having been employed in the service of the house of Este. Among them were Bartolomeo Spadari and Jacopo di Agostino Manzi da Crema, who produced the intarsia in one of the chapels in San Petronio at Bologna. Manzi brought from Lucrezia d'Este Bentivoglio to Ercole d'Este a letter of recommendation dated April 1499 (here published), suggesting his employment on the "choro di legname in quella città", which Prof. Venturi surmises might refer to the choir of the cathedral. The recommendation, however, had little effect, as the execution of three choirs at Ferrara was assigned to Spadari, and Bernardino Lendinara was commissioned to execute the cathedral choir in the early years of the 16th century. The Dona Bona family (Stefano, Jacomo and Bernardino) did much work for the Este; the name of Bernardino appears in the registers alternately with that of Bernardino di Venezia, who made the triumphal car for the marriage of Isabella d'Este and the cradle for Lucrezia Borgia's first-born. A number of names of other carvers of secondary importance are published. —PROF. LIONELLO VENTURI's article is a continuation of his very useful series on works of art in the Marches. He deals here with sculpture, and treats of a number of little known examples; among them (1) the primitive crucifix of the cathedral of Matelica; and (2) the beautiful 14th-century portal of S. Venanzio at Camerino. In consequence of a 17th-century local historian's confused statements, repeated by later writers who should have known better, this portal has always passed as a work of the late 15th century, and strangely enough has been practically ignored by students till Prof. Felici Angeli directed attention to it last year, and gave it as his opinion that it was produced before 1412. In the period to which it has been usually assigned certain additions and restorations were carried out by Polidoro di Stefano of Perugia, which may explain but does not excuse the mistake. An example of Polidoro's work is in the museum at Camerino, a winged *putto* bearing the arms of the Varano family. Polidoro is obviously a rather clumsy follower of Agostino di Duccio, with whom he is known to have collaborated at Perugia. The author of the portal of S. Venanzio and of the statues still remaining in the lunette (the impressive and solemn *Virgin and Child* are clearly of the second half of the 14th century) is not known, but we can well believe that, as Prof. Venturi says, it is the most important work of trecento decorative sculpture in the Marches. Other examples of sculpture referred to are the tombs of S. Venanzio in the same church, and of S. Ausonio in the cathedral at Camerino; the tomb of Antonio da Montefeltre formerly in S. Francesco at Urbino and now in the cortile of the Palazzo Ducale there; and that of the Brancaloni at Mercatello, both allied in many particulars with the style of Filippo di Domenico of Venice, though the Urbino tomb, which is far superior to the Mercatello example, was evidently inspired by Tuscany. The tomb of Paolo Bianca Malatesta

(b. 1378) at Fano is an authentic work of Filippo di Domenico. A Tuscan work of great charm is a figure of the *Virgin*, the fragment of an *Annunciation* at S. Angelo in Vado (now in the Church of S. Filippo della Confraternità di S. Giuseppe). A small relief of the *Madonna and Child* in the Capella del Presepio, belonging to S. Giuseppe (Urbino), is considered an indubitable work by Domenico Rosselli, who was much employed at Urbino from 1476 onwards. Dr. Venturi devotes some space to the very remarkable and original tomb of S. Nicola at Tolentino, and, though arriving at no definite conclusion as to its author, he throws out as a suggestion that the figure bears considerable resemblance in style and quality to Antonio Rizzo, while the decorative work of the tomb recalls Agostino di Duccio. There is nothing incongruous in the suggestion that two artists may have collaborated in this work, and Dr. Venturi, while committing himself to no definite opinion, states it as his impression that the monument was not executed in Rome nor sent from there, but was produced in the Marches by some great but at present anonymous artist who had assimilated much from the two masters named above. —DR. D'ANCONA writes on a fragment of the tomb of Maria da Serbia Marchesa del Monferato by Matteo Sanmicheli, and explains the far-fetched allegorical meaning of what appears to be a work of small artistic merit. The princess, who died, greatly beloved, at the early age of 29 after a tragic life, was worthy to be commemorated by a nobler monument. —DR. DE NICOLA writes on works of Ugolino and Simone Martini at San Casciano Val di Pesa. The three panels by Ugolino are in the church of the Compagnia della Misericordia (formerly S. Maria al Prato), founded 1335 by the Dominicans of S. Maria Novella, and the pictures may have come originally from there. Dr. de Nicola proves on internal evidence that these panels are by Ugolino, and on the strength of this evidence is able to ascribe to him another work hitherto unrecognized, the polyptych now in the Castello di Brolio. The Simone Martini is a large and important crucifix with half-figures of the *Madonna* and *S. John the Evangelist* at the extremities of the arms. The latter alone would suffice to confirm Dr. de Nicola's attribution, but the figure of Christ is also strikingly characteristic and closely allied to the Antwerp *Crucifixion* and the Pisa predella, two documented works. From records published by Milanese it is known that Simone executed a crucifix for the altar of the Capella dei Nove in the Palazzo Pubblico, Siena, and it is not improbable that the crucifix of San Casciano may be identical with this lost work. It is in any case one of the masterpieces of Simone Martini.

LA BIBLIOTECARIA, XVII, 1915.

July-Sept. Disp. 4+5.—THE EDITOR, the ardent collector of early printed books who has already disposed of one magnificent collection to Mr. Henry Walters, and whose catalogues of incunabula are world-renowned, gives an admirable account of a further collection formed by him under the title "La Mia Nuova Collezione di Mille Incunabili", with numerous illustrations. —DR. ZAMBRA continues his paper on the Codex Zichy at Budapest.

Disp. 6+7.—Further instalments of the articles by DR. ZAMBRA ("Codex Zichy") and by DR. SALARIS on "Incunabili at Piacenza". —DR. MAZZI, in a paper entitled "La Camicia", studies this article of clothing in the history of early Italian costume, from the liturgical alb to the garment as adapted to everyday use, with copious references to pictures, inventories and other sources. —Under "Courrier Suisse" DR. DELARUE gives an account of the "Association des bibliothécaires suisses", which held its annual meeting at Berne in September 1915.

SPANISH

BOLETIN DE LA SOCIEDAD ESPAÑOLA DE EXCURSIONES, XXIV, 1916.

Trim. I.—DR. TORMO reproduces the "pearl of the Bosch collection"—i.e., the *Holy Family* by B. van Orley, signed and

Periodicals

dated 1522, which, with many other pictures of this fine collection, was bequeathed to the Prado by Don Pablo Bosch. Prof. Tormo tells the interesting tale of the restoration of the picture, which when acquired was black, opaque, and covered with dirt. Having brought to the notice of the restorer, Sr. Amutio, certain precepts of the late Count Secco Luardi, the greatest authority on the methods of restoring pictures, Don Pablo Bosch urged him to experiment on this picture, which he did with astonishing results, and the original brilliancy and enamel-like qualities of the colour have returned in a degree little short of marvellous. The nuns of Medina de Pomar, at Burgos, from whom the picture was purchased, would scarcely recognize it as identical with the blackened work which left their hands. A Scandinavian critic, on seeing this picture, was struck with the head of S. Joseph, whose beard seemed undoubtedly painted by Dürer. Dr. Tormo now reproduces the head in detail, and shows that it is identical with a celebrated drawing by Dürer at Vienna. That Dürer may have painted this head in Van Orley's picture is highly probable, for he was intimate with that painter and visited his studio in 1521, and Dürer's portrait of Van Orley was produced in this year. Other pictures of the Bosch bequest will be discussed on a future occasion, but it was fitting that this *chef d'œuvre* should have been given the priority. —Dr. Tormo also contributes an interesting article on various unpublished masterpieces of Ribera: the curious *Barbosa de los Abruzos* in the collection of the Duke of Lerma, painted by Ribera for his patron, the Duque de Alcalá, which resembles in style the portrait of the sculptor Gambazo in the Prado, painted in 1631, probably for the same patron; the altar-piece of the nuns of Monterrey at Salamanca, signed and dated 1635. In this work the S. John the Baptist on the left is by Domenichino, and the S. Augustine by a painter of the school of Rubens, while the *Pietà* above is, according to Dr. Tormo, by Danielle Crespi, the Milanese; the figures of S. Peter and S. Paul, dated 1637, and the *Crucifixion*, dated 1643, now in the Palacio Provincial at Vitoria were originally in the Dominican

monastery there and probably commissioned by the Duke of Medina de las Torres, one of the patrons of Ribera. They are among Ribera's finest and most impressive works. At the end Dr. Tormo analyses the position of Ribera in art, and assigns to him a much higher place than that given him of late years by art historians. This part of his article Dr. Tormo entitles "Ribera y la rectificación de valores contemporánea". —The instalment of "Los pintores de Cámara de los Reyes de España" includes the names of Mengs, José Castillo and Tiepolo, who came to Madrid in 1762, some eight months after the arrival there of Mengs. The works ordered from Tiepolo for the convent of S. Pascual at Aranjuez were the cause of grave disagreements between the painter and the king's confessor, Fray Juan de Eleta. Seven of these paintings have been traced in the Prado and in other collections at Madrid, one, the S. Francis receiving the Stigmata, having only quite recently been identified in the Prado by the sub-director, D. José Garmelo. The writer, D. SANCHEZ CANTÓN, hopes that this fortunate discovery may lead to the identification of the three remaining pictures of the series which are still missing. Tiepolo's death took place at Madrid in March 1770, but not, as Signor Molmenti stated, while engaged upon the work of S. Pascual Bailón, for the whole series was completed before August 29, 1769. —D. ENRIQUE HERRERA Y ORIA, S.J., reproduces the retablo of the high altar of the monastery of Oña (Burgos). The carving was executed between 1495 and 1503, and the paintings belonged to an earlier altar-piece executed before 1479. The statues now occupying the three principal niches are, it is needless to add, of very recent date. —Note also: "Técnica pictórica del Greco", a lecture delivered at Toledo on March 1st, 1914, by D. NARCISO SENTENACH; —"La Basílica de San Julian de los Prados, de Oviedo", D. FORTUNATO DE SELGAS; —"Una excursión por terra de Segovia", D. JUAN DE CONTRERAS Y LÓPEZ DE AYALA; —and "La Exposición de Lencería y Encajes españoles del siglo XVI al XIX y su catálogo", E. T. I.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

BATSFORD, 94 High Holborn, E.C.

BATSFORD (Herbert). English Mural Monuments and Tombstones: a collection of 84 photographs of wall tablets, table tombs, and headstones of the 17th and 18th centuries; the subjects especially selected by Herbert Batsford as representing examples of the beautiful and traditional types in the English parish church and churchyard, for the use of craftsmen and as a guide in the present revival of public taste; with an introduction by Walter H. Godfrey, F.S.A.; 12s. 6d.

RICHTER (Emil H.). Prints, a brief review of their Technique and History: viii + 136 pp., 69 illust.; 6s.

BRITISH DOMINIONS GENERAL INSURANCE CO., LTD.

The British Dominions Year Book, 1916; ed. Edw. Salmon, Jas. Worsfold; 335 pp., maps and illust.

PUTNAM'S SONS, 24 Bedford St., W.C., and New York.

TREDWELL (Winifred Reed). Chinese Art Motives, interpreted; xiii + 110 pp., 23 pl., 7s. 6d.

ROYAL ACADEMY.

The Royal Academy Illustrated, 144 pp., 2s.

This publication, being undertaken by the Academy itself, practically supersedes Messrs. Cassell's familiar annual, as it is understood that exhibitors are asked to refuse permission to reproduce elsewhere. The reproductions are made by some process of machine photogravure. Otherwise the publication is similar to Messrs. Cassell's.

SAMPSON LOW, LTD., 100 Southwark St., S.E.

MUMFORD (John Kimberly). Oriental Rugs; xxiv + 278 pp., 24 pl. (16 colour), 2 folding tables, 2 folding maps; 4th ed.; £1 11s. 6d.

PERIODICALS.—American Art News (*weekly*)—Apollon, 1916, 3—L'Arte, XIX, 2—L'Art français modern, No. 1—Art in America, IV, 3—Boston, Museum of Fine Arts, Bulletin, 82—Bulletin of the Alliance Française (*fortnightly*)—The Dial (Chicago),

LX, 717—Emporium (Bergamo), 256—Fine Art Trade Journal (*monthly*)—Illustrated London News (*weekly*)—Kokka, 310—Manchester, John Rylands Library, Bulletin, III, 1—Minneapolis, Institute of Arts, Bulletin, v, 4—New York, Metropolitan Museum of Art, Bulletin, XI, 4—Onze Kunst, xv, 5—Print-Collectors' Quarterly, vi, 2—Publishers' Circular, 3602—Quarterly Review, 447—Staryé Godý, 1916, Jan. + Feb.—Stolitza i Usadba, 55, 56.

PAMPHLETS, REPORTS, ETC.—Boston, Museum of Fine Arts; 40th Annual Report, for 1915; 179 pp.—Athenæum Subject Index to Periodicals, 1915 (Fine Arts and Archaeology, 2nd Ed.); 33 pp., 1s. 6d.—John Rylands Library, Manchester; Tercentenary of the Death of Shakespeare, 1616 April 23 1916; Catalogue of an Exhibition of the Works of Shakespeare, his Sources, and the Writings of his principal Contemporaries, with Introduction, Sketch and Facsimiles; xvi + 169 pp., 16 illust.; 1s.—Landmarks of Polish History; August Zaleski; (introd.) R. W. Seton-Watson; 46 pp.; (Geo. Allen, for "Polish Information Committee") 6d.—Pennsylvanian Museum; Exhibition of "Fakes" and Reproductions; catalogue; Edwin Atlee Barber, Director; 63 pp., illust.—Retratos de Pulido Pareja, datos para un problema pictórico (Velázquez y Majo); A. de Beruete y Moret; 25 pp., 4 pl.; Madrid (Blass y cia., Calle de St. Mateo, 1).

PRINTS, REPRODUCTIONS, ETC.—Auto-lithograph, *What I gave I have*, by J. Kerr-Lawson, 14 x 14 in., paper 25½ x 20 in., publ. The Medici Soc., Ltd., 5s. (one-third of the price for the benefit of the British Red Cross Soc.).—Brulegravures by Mr. J. W. Robbins; *The Old Sea-dog*, £1 5s.; *The Great Stone Face*, £1 1s.

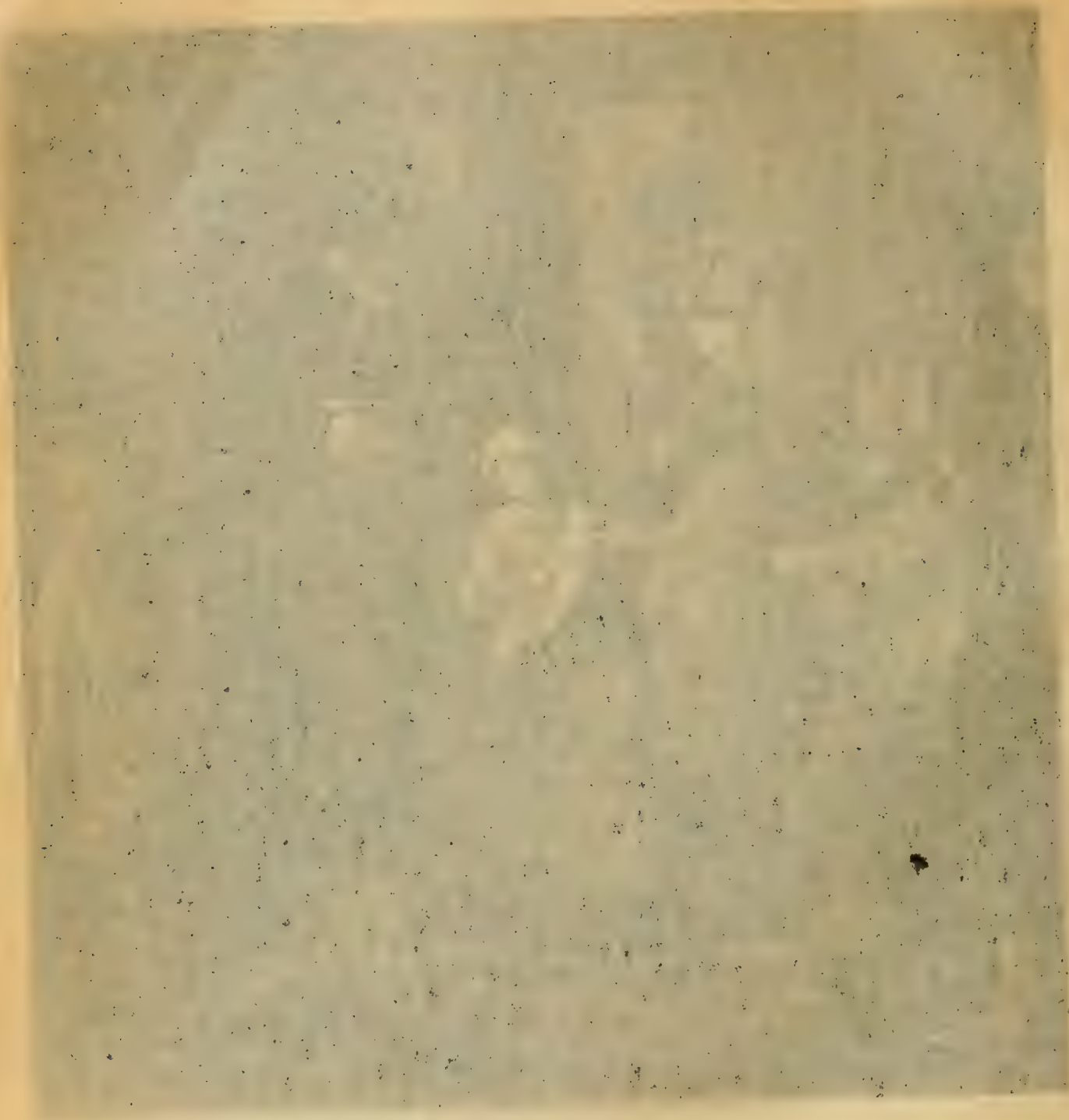
TRADE CATALOGUES, ETC.—Salvat, Calle de Mallorca 220, Barcelona; Catálogo general de la Biblioteca Salvat; illust.—J. Schulman, Keizersgracht 448, Amsterdam; Cat. LXV, La Guerre européenne 1914-1916, Médailles, Monnaies, Papiers-monnaie; 156 pp., illust., 10 pl.



OIL ON PANEL, 60.3 x 57.7 CM

THE NATIONAL GALLERY LAYARD BEQUEST

"THE ADORATION OF THE MAGI" BY BRAMANTINO



THE ADORATION OF THE MAGI, BY BRAMANTINO BY TANCRED BORENIUS



WHILE the exhibition of the whole of the Layard Bequest has been deferred till more propitious times, a few of the pictures composing it have recently been placed on public view at the National Gallery; and among these one of the most remarkable is undoubtedly Bramantino's *Adoration of the Magi*. As an accession to the national collection, the picture [PLATE] is particularly welcome, being a very favourable specimen of a rare and fascinating master, hitherto unrepresented in the Gallery. Beyond the fact that it was previously in the Galleria Manfrin at Venice, nothing appears to be known of the history of the picture up to the time of its acquisition by Sir Henry Layard; but ever since it has held a most important place in all modern accounts of the work of Bramantino, being noticed at length in the pages of Crowe and Cavalcaselle, and later again in Prof. Suida's elaborate monograph on Bramantino, published some years ago in the Vienna "Jahrbuch". As has long been recognized, the picture belongs to an early, though not quite the earliest, phase of Bramantino's career; the whimsicality and almost rude vigour of expression which characterize such youthful productions of Bramantino's as the *Nativity* in the Ambrosiana, the *Philemon and Baucis* in the gallery at Cologne and the enchanting *Madonna* belonging to Mr. P.

M. Turner, published in these columns a few years ago, appear in this picture markedly subdued: the rhythm of the design is more staid than before, and the scheme of lighting more sophisticated and delicate in effect—all, no doubt, a result of the influence of Leonardo; but the artist's power of original invention remains, nevertheless, remarkable, and his drawing retains the qualities of crispness and sharpness which, in his later works, were to give way to a somewhat turgid rendering of form. Nothing could be more unhackneyed, in a picture of this subject, than the strictly centralized planning of the design, with the two pillar-like figures of the Moorish King and S. Joseph enclosing the central group and suggesting by their action—as the late Prof. Wickhoff has pointed out—the figures of prophets occurring in early Christian renderings of the Madonna; and how valuable a function in the design is not that here assumed in the foreground by the simple masses of boxes in which the Magi have brought their offerings—a very novel motive which Prof. Suida surely quite fancifully interprets as "open sarcophagi". The scheme of colour charms by the very peculiar and exquisite harmonies—particularly beautiful is that of the scarlet and salmon in the figures on either side of the Madonna. As for the date of the picture, it may, with tolerable certainty—as suggested by Prof. Suida—be fixed shortly before 1500.

SOUTHERN INDIAN LAMPS BY O. C. GANGOLY



THE ritual and ceremonial *supellectilia* of the orthodox Hindu religion with its elaborate system of iconolatry have given Indian metal-workers full scope for the development of beautiful forms and fine decorative treatment, especially in designing lamps or "dipams"¹; for the immense variety of these is due to their religious rather than to their secular uses, and even purely secular lamps are associated with religious festivals for which they are arranged in various devices at the doorways of the temples and the numerous entrances to their corridors and shrines.

There is, of course, in Hindu worship an exclusively ritual use of lamps analogous to the altar and gospel lights, the sanctuary lamp and the paschal candle of western Christendom. For instance, in the great solemnity, the *Ārati*,² the picturesque and mysterious office celebrated every evening after dusk in honour of the Hindu deities, the officiating priests use lamps reserved solely for that rite; such is the huge lamp of 108 wicks used up to the present time at Bisrānt Ghāt, Mathurā, in the United Provinces, at the *Ārati* in honour of

the river Jumna. But in South India particularly lamps are even more extensively used as personal votives to the deities, analogously with the tapers set up on flat trays or on the pyramidal stands which the French call "ifs", and offered by individual Christian clients before the images of their patrons.

Before describing various forms of Southern Indian lamps, it may be useful to glance at the inner significance of lamps in the Hindu religion, accounting, as it does, for the religious devotion which inspires Indian artificers to design and execute even the most apparently insignificant accessories of worship with as much care and zeal as they devote to the images of the gods themselves, and incidentally to convert mere domestic utensils into fine works of art, because of their association with divine worship.

The form of devadānam (gifts to the gods) most general in Southern India is votive lamps, and the walls of Southern Indian temples are covered with innumerable inscriptions recording their dedication. Provisions for their perpetual illumination have constantly been made by legal endowments, most frequently in the form of gifts of cows, sheep and buffaloes, whose milk was to

¹ Lit. "that which illuminates", Sansk. *dīpa*, to light.

² *Ārati* means the waving of the lamps.

Southern Indian Lamps

provide the ghī (clarified butter) necessary for feeding the lamps, so that their light might continually present before the deity the burning devotion of the donor. Especial merit was believed to attach to this particular form of endowment, and the belief is supported by texts of the Hindu scriptures, such as :—

There have been and there can be no better gifts than the gifts of the lamps.

A reference to a legal fine imposed in the time of Kulottunga Chola III may be cited as evidence of the peculiar protective value attached to these donations. A document of that time records an accidental homicide at a deer-hunt, which was to be atoned for by the payment of a fine as endowment of a perpetually burning lamp in the temple for the benefit of the homicide,—

in order that he may escape possible mischief from the revengeful soul of his victim.

The utilitarian element in these ecclesiastical injunctions is evident on entering the garbhagriha or *sancta sanctorum* of Southern Indian temples. The innermost shrines which contain the principal image are so extremely dark that the lamps not only produce the "dim religious light" which stimulates devotion, but are indispensable for guiding the footsteps. Possibly the Christian liturgical use of lights originated similarly from their practical necessity in the catacombs during the times of persecution.

From the comparative rarity of temple-lamps in the north of India it is impossible to say what early Hindu models were available for imitation in the south. Nor do we know what forms of lamps were used in the inner shrines of Buddhist cave-temples such as the temple at Ajantā; in fact, no specimens of early Buddhist lamps are now known. We are familiar with the beautiful and imposing specimens from the Nepalese temples, but they belong to the later, Mahāyānist worship of the Tāntric school, and hardly go back earlier than the 18th century. The forms and symbolism of

the Southern Indian lamps differ in many respects from the northern, so that it is difficult to trace any motifs or designs common to both regions. This dissimilarity is particularly noticeable in a southern class of lamps, designed in the form of human figures carrying in the hands a cup for the burning of the wick. This type seems to be very common and very characteristic in the south, for specimens of this type varying in design are profusely scattered over almost all southern temples and their corridors, and are also repeated in stone as architectural ornaments of the fabrics themselves. The Padmanābha temple at Trivandram, for instance, contains a long corridor flanked on both sides by rows of stone pillars each sculptured with a female figure holding a lamp. These are technically known as "dīpa lakshmīs" or "beauty lamps". The Madras Museum contains a fine and characteristic specimen of this type, in bronze [PLATE I, A], and has more recently acquired another, less decorative perhaps, but still a beautiful variety [B]. The artists' intentions seem to have been to represent the donors as women, irrespective of their sex, with the idea that both sexes share a common origin, birth from the womb of woman. However, in the Padmanābha temple, Trivandram, are some brass lamps of this type representing male figures. The only example of the type, of either sex, which I have discovered in Northern India is the brass lamp at the shrine of Annapurnā at Benares, but that may have come from Southern India like so many of the brass ritual accessories of the Visvesvara temple. The bearing of candles accompanying the book of the Gospels in the Christian ritual, and the bearing of candles by angels common in Christian art represent an idea slightly different from the one which produced the Hindu figure-lamps; they are, like the halo or nimbus, insignia of general honour to the object or person accompanied by lights, whereas the Hindu figures represent the person by whom the honour

DESCRIPTIVE NOTES ON PLATE I, OPPOSITE

(Brass lamps in the Government Museum, Madras, unless otherwise stated.)

- Three Hamsa-lamps.—[A] This is the most ornate and elaborately designed example of this type of lamp. Three birds furnish the legs for the base pan, from which spring two branches, on each of which stands a female figure holding a pan for lights; at the centre is placed a winged lion which carries the shaft, on which is a bracket composed of four lions supporting the principal lamp-pans. These serve as usual for five wicks (*pancha pradīpa*), the number five having a mystic symbolism perhaps connected with the five senses. The swan as usual forms the finial, which is here surmounted by a figure of Lakshmī. Height 16 in.
- [B] Very typical of this class. The small figure on the back of the swan-finial is *Sarasvatī*, the goddess of learning. The two bulbs of the shaft are covered with ornamentations representing lotus leaves. The oil pan below the swan is quinquepartite. Not measured. (Mr. W. A. Beardsell, Madras.)
- [C] Hanging lamp.—More commonly met with in Ceylon. The swan at the top is, however, characteristically

Southern Indian. The large bulb here forms the receptacle for oil for the wick. The pan is partly covered with a movable lid. Height c. 15 in.

- Two "Beauty lamps".—These lamps are constantly used in pairs; sometimes single ones are presented as donative memorials. They are known as "Dīpa Lakshmīs", also as "Kāmākshi" or "Amman" lamps. [D] An excellent example of this type. In the small waist, accentuated breasts, and the almost uncouth face there is a conventional treatment which lends to the figure a peculiar quaintness and charm. Bronze. Height 12½ in.

- [E] Similar in type to [D], but less conventional in treatment. The dress, the bodice, and the accessories are elaborately designed. The bird on the right arm is a feature often repeated in other examples. Bronze. Not measured.

- "Tree-lamp" [*dīpa-vriksha*].—[F] The tiny cups for each lamp are arranged in circles on each tier of the branches and supply wicks for 108 lamps. Height 4½ ft. (Temple of Siva, Vālaippalli, Travancore.)

A



B



C



D



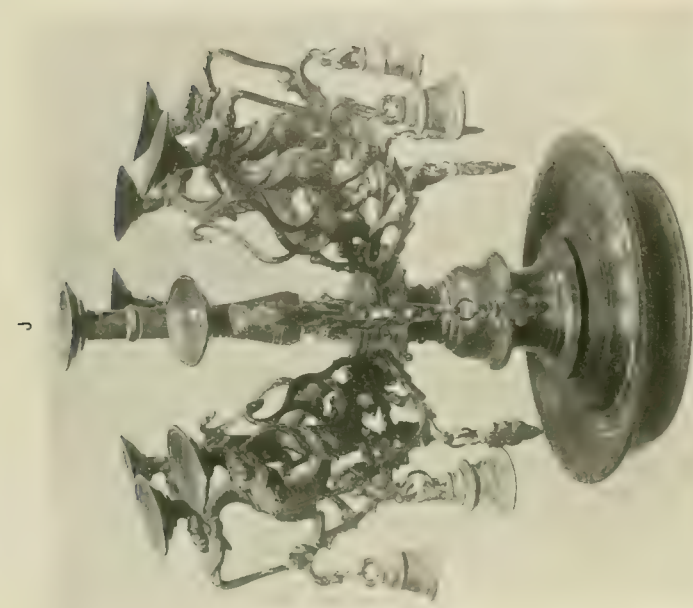
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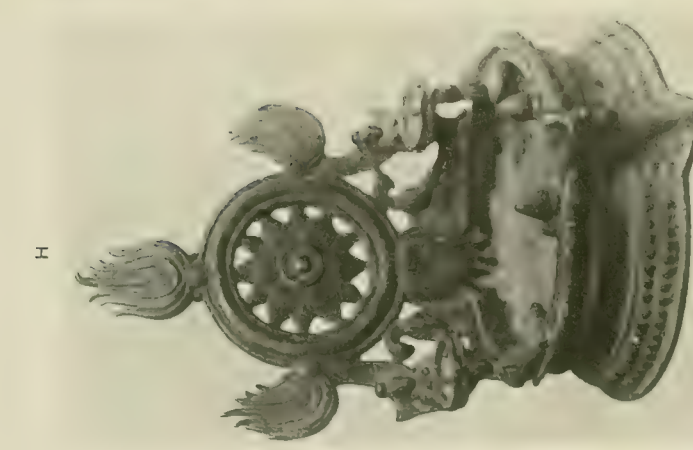
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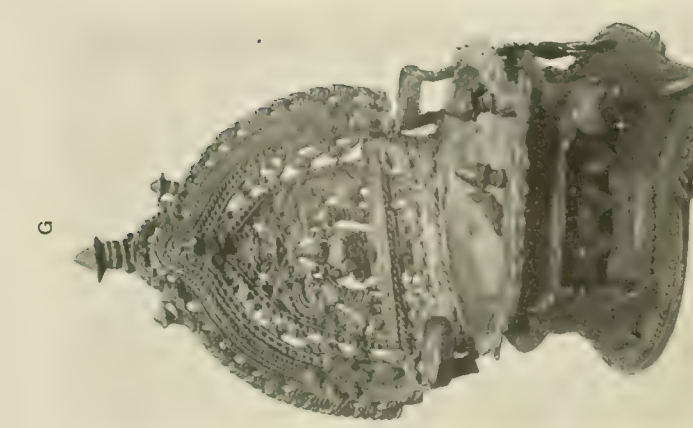
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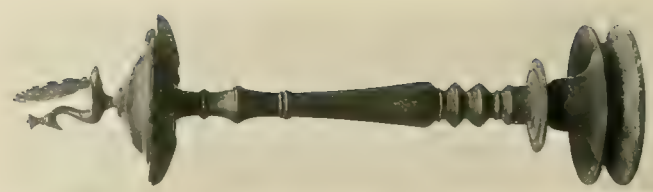
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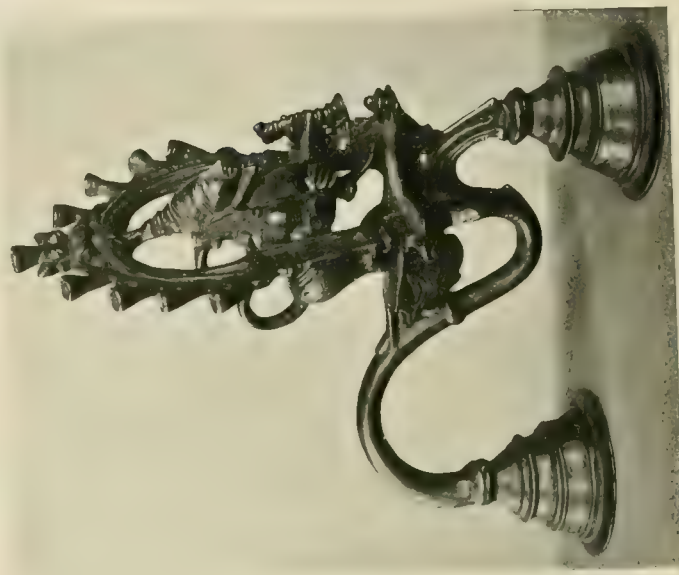
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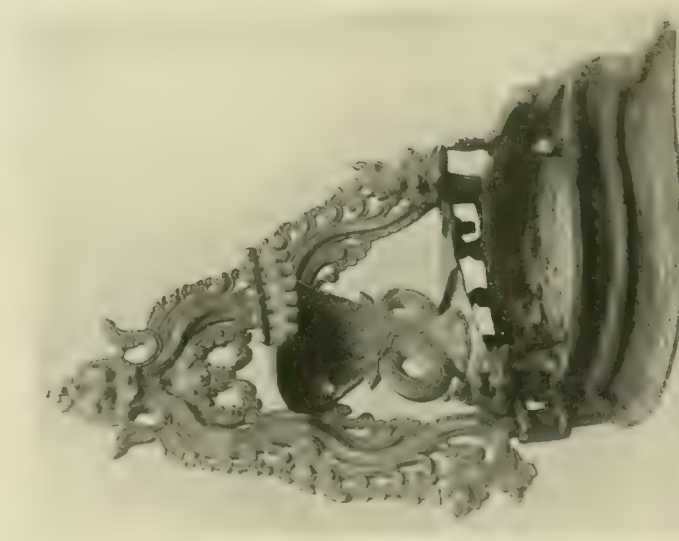
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L

Southern Indian Lamps

is done in the act of making his offering. A closer analogy to the Hindu figure lamps are the figures of donors on a diminutive scale in Christian votive tablets and pictures.

The human motif is repeated in another class of lamps also characteristic of Southern India. They are intended to be placed in wall-niches and are more frequently used in temples than in private houses. Some characteristic examples of this pattern are illustrated in PLATE I, C, D, E, F. It will be seen that the centre-piece at the back of these lamps is flanked by two tiny rude figures each carrying a pan; the figures, as usual, symbolize the donors. These lamps are manufactured in great variety with different symbols and images according to the cult of the particular temple for which they are intended. Thus the examples illustrated in C and D show that they were designed for the cult of Siva by the emblem of the snake's hood, the snake being sacred to Siva. The lamp illustrated in E bears the *chakra* or discus, which is the emblem of Vishnu. The other example [F] is also Vaishnava. These types are intended to be placed high above the floor, and have therefore no stands or pedestals.

In another class of lamps also common in Southern India the pedestal is an important feature. We illustrate here a few typical examples [G, H, I]. These pedestals may have originated in the ritual injunctions which ordain that lamps should be placed on stands;—

On no account should they be placed on the floor or the earth, for Mother Earth will endure all manner of offences except the unnecessary stamping of the foot and the heat of lamps.

Lamps without stands are considered inferior for ecclesiastical purposes. The pedestal is technically known as the *dipa-vriksha* or the "tree" of the lamp. The pedestal lamps found in Southern India are invariably mounted with a "hamsa"

(*anna paḍḍi*), a swan, and hence are known as *hamsa*-lamps. The symbolism of the *hamsa* is rather difficult to follow. As the vehicle of Brahma, one of the Hindu trinity, the bird has a sacred association, but it is not quite clear why it should be placed over lamps unless it can be taken to signify "fire" or "light", the essence of which is Brahma. As a mere decorative device the form of the *hamsa* continually occurs in Indian art and architecture of the Hindu and the Buddhist periods, the best known examples being the procession of the *hamsa* birds depicted on moonstones at Anurādhapura, Ceylon, where each bird carries in its beak a spray very similar to those occurring in the southern lamps. The peculiarly conventional form of the *hamsa* met with in these lamps seems to have been a special creation of Tamil craftsmen. As the sacred goose, the *hamsa* in Hindu folklore symbolizes discrimination, since, being the bird of heaven, it is able to drink out the milk from milk-and-water and leave the water. It also sometimes signifies beautiful movement, the graceful walk of women being constantly compared with the *hamsa* in Indian poetical literature. Hence it also stands for the beautiful and the auspicious, and thus enjoys precedence before all other animals. The use of the motif in connection with Southern Indian lamps is chiefly due to its sacredness and auspiciousness. According to one text:—

The sight or even the voice of *hamsa* augurs success in all matters.

Lamps of this class are almost exclusively cast in brass, which also may have given them their distinctive name, since "*hamsa*" is a synonym for brass. From their perpendicular stems *hamsa*-lamps do not give much scope for variety of design except by breaking up the shaft into bulbs and mouldings of different pattern. So that, though remarkably typical of Southern India, they hardly,

DESCRIPTIVE NOTES ON PLATE II, OPPOSITE (Brass lamps in the Government Museum, Madras, unless otherwise stated.)

- Four cup-shaped niche-lamps.—[G] *Lakshmī* type.—The cobra near the top indicates that the lamp belongs to a Siva temple. The two crude female figures on the rim, on either side of back, holding tiny lamp-pans, symbolize the donors. The ornamentation is typical of the common forms profusely met with. They are used for niches in temples. Not measured.
- [L] Siva type.—The seven-headed cobra in the centre of the back, and the demon face of *Kīrtimukha* ("glory-face") at the top are both emblematic of Siva. Height 8 in.
- Bronze, Vishnu type [H].—The discus (*chakra*) is the weapon of Vishnu, and is said to be of great destructive power. The four knobs on the wheel are conventional representation of fire which the *chakra* is reputed to emit. Height 5 in.
- [M] The *chakra* and *sankha* (conch) and the caste-mark at the centre are symbols of Vishnu. The crude female figures occur, as in [G], at the usual place. Height 4½ in.
- Camphor-burner [J].—The central pan at the top of the shaft is surrounded by eight similar pans carried by eight *yalis* (lions with gryphons' heads and elephants' trunks).

The eight small bells attached to these figures seem to indicate that the burner is meant for carrying about from place to place. Not measured.

- Two Pillar-lamps.—[K] *Hamsa*-lamp. Rather elaborately designed. The shaft is finely modelled, and terminates with an ornamentation with bird motifs. The base which usually rests on the floor is in this case supported by three legs in the shape of three birds. Height about 8 in.
- [O] Peacock-lamp. This seems to be a variation of the swan-lamps. In many of the Sinhalese lamps various birds are introduced in place of the swan. The pan here is septipartite, and is covered by a lid which opens on a hinge and is surmounted by the peacock. Height 24 in.

Nandi lamp [N].—A characteristically fine example of the type chiefly used in the *Arati* ceremony ("waving of the lamp"). The animal with a human face represents Nandi, the sacred bull of Siva. Nandi is the favourite retainer of Siva, and typifies the faithful devotee. Nandi is here represented performing the *Arati*, with the lamp in one hand and a bell in the other. 8¼ × 7¾ in. (Victoria and Albert Museum, gift of Mrs. A. M. Crawley-Bovey.)

Southern Indian Lamps

if ever, present a high class of craftsmanship. One example reproduced here [H] is a good illustration of the more elaborate work; the other [I], with the lion base, from the same collection, is rather cumbrous in design and is not improved by the addition of the two female figures standing on foliated branches, curiously, though perhaps quite fortuitously, reminding us of late Gothic *dinanderie*.

Of swinging lamps a great variety of forms is met with. The one illustrated in K is a fairly typical specimen, more Sinhalese than Southern Indian in design; in fact, these patterns are more frequently met with in Ceylon. A very peculiar chandelier used as a camphor-burner is illustrated in L. These burners are used for burning camphor during the evening *ārati*, the camphor (*karṇṇa*) being regarded as one of the most sacred offerings to the gods.

It is impossible within the scope of one article to illustrate more than a very few of the innumerable varieties of lamps found in Southern India. Thanks to the form of temple-worship which still continues, the manufacture of lamps remains an active industry there. The most original designs perhaps come from the temples in Travancore. Those in the Suchindram, the Kanyā-Kumārī and the Padmānabha temples are perhaps the best, if

not the oldest, specimens of their kind. Unfortunately, they are not accessible to photographers. By the courtesy of my friend, Mr. Rao, I am enabled to illustrate an example from Travancore [PLATE II, M] which is an ingenious adaptation of the form of a tree, and reminds one of "dipavriksha" (tree-lamps) suggested by the Sanskrit texts. Another remarkably fine southern specimen I am enabled to illustrate here from the Victoria and Albert Museum [N].

It is difficult to assign any definite date to these lamps, especially when they are removed from the temples and the other ritual accessories to which they belonged. In the absence of any details as to their provenance, speculation concerning their dates would be fruitless. The lamps with the human figures probably recall and reproduce earlier types, as we know from Tamil literature of the 2nd century A.D. that these types of lamps were common for decorative purposes on festive occasions. I am not aware whether the *haṃsa* forms have any earlier history. As important parts of the paraphernalia of the temples they must be associated with the great school of Tamil sculpture which rose under the Chola dynasty in the 9th and 10th centuries. But the actual specimens illustrated here can hardly be assigned to a century earlier than the 16th, and may even be much later.

A PORTRAIT OF MARY, QUEEN OF SCOTS BY LIONEL CUST

THE Trustees of the National Portrait Gallery, although the gallery is closed for the present and the absurdly inadequate annual grant for purchase of portraits entirely suspended, do not neglect an opportunity for enriching the national collection, so far as their scanty reserves permit. A few months ago they were fortunate enough to secure a new and authentic portrait of Mary Stuart, Queen of Scots, a most welcome addition to the collection [PLATE, A.] Up to that date the gallery only possessed an indifferent version of the so-called "Deuil Blanc" portrait, showing her in mourning for the King of France, and a good, but unpleasing version of the "Sheffield" portrait, painted during the queen's captivity in England. The so-called "Fraser-Tytler" portrait, though still retained in the gallery, has long ceased to be regarded as an authentic portrait of Mary Stuart. The newly acquired portrait is painted on panel, measuring $9\frac{1}{2} \times 7\frac{1}{2}$ ins., with a greenish-grey background, and in general appearance resembles the many portraits accredited to the school of Jean and François Clouet.

Mary Stuart is here shown in a black-and-white silk dress over which is a velvet cloak, slashed with puffs of the silk dress pulled through. The outer

cloak has a high collar lined with white within which is seen another collar edged with a small ruff. She wears on her head a flat French cap with pearl ornaments in which is a white ostrich feather. Her auburn hair is caught up at the back in a net embroidered with pearls. Her face presents all the accepted features, the nose being very prominent and rather thin. This portrait is evidently based upon a drawing, probably by François Clouet, and the following portraits of Mary Stuart are evidently based on the same original. In the Salle des Petits Portraits in the Uffizi at Florence there is a frame containing miniature-portraits of Henri II and Catherine de Medicis, surrounded by other miniature-portraits of their family, all set in a mount, adorned with Catherine's monogram [see PLATE, B].¹ The small portrait of Mary Stuart in this collection corresponds with only some slight alterations in the dress exactly to the new portrait in the National Portrait Gallery, and may be considered to be taken from the same original. Another version, obviously derived from the same source, is a miniature-portrait in the Ryksmuseum at Amsterdam,

¹ See *Notes on the Authentic Portraits of Mary, Queen of Scots*, by Lionel Cust. London (John Murray), 1903.



(A) THE NEWLY-ACQUIRED PORTRAIT, PANEL 24.1 x 18 CM. (THE NATIONAL PORTRAIT GALLERY)

TWO PORTRAITS BASED ON ONE DRAWING, PERHAPS BY FRANÇOIS CLOUET



(B) MINIATURE PORTRAITS OF HENRY AND CATHERINE DE MEDICI AND THEIR FAMILY, INCLUDING MARY, QUEEN OF SCOTS (S. LAURENCE (THE LUTIZ))

A PORTRAIT OF MARY, QUEEN OF SCOTS



STAND AND TOP OF TABLE; 81 1/2" HIGH; TOP 68 5/8" x 121 9/16" (MR. HENRY HARRIS)

A Portrait of Mary, Queen of Scots

reproduced in this magazine [Vol. x, p. 40]. Here Mary Stuart wears a similar costume, but of gayer and brighter material. These three portraits are probably based on an original drawing by François Clouet, but no one of them can be attributed to the hand of this painter. Of the three, the miniature-portrait at Florence seems to carry the greatest authority, for although the ages of Catherine de Medicis's sons in this group of portraits show that it could not have been put together until about the date of Catherine's death in January 1588-9, even if as early as this, the collection belonged to the Medicis family, and may have been sent as a memorial of Catherine after her death. It may be presumed that the original drawing of Mary Stuart was then in existence in Paris.

On the other hand, the features of Mary Stuart in these portraits seem to indicate an age beyond that of the well known portraits by Clouet, drawn during the heyday of her life in France as dauphine and queen. They have already taken the harder lines of nose and chin which are seen in the double portrait of herself and Lord Darnley at Hardwick Hall [reproduced in this magazine, Vol. x, p. 40] and which become more accentuated in the "Sheffield" portrait of later years. The double portrait at Hardwick is, of course, a compilation, like that of Mary Stuart's parents in the same collection, but it was in the possession of Elizabeth, Countess of Shrewsbury, at her death in 1601, and so possesses some contemporary authority. In this double portrait both

Mary Stuart and Darnley wear French costumes of the period, and fashions do not seem to have altered much during the few years which elapsed between the queen's arrival in Scotland in August 1561, and her quitting it for captivity in England in May 1568. These few years were a period of stress and anxiety for Mary, with intervals of serious illness; they comprised her marriage with Darnley, the birth of her son, her second marriage with Bothwell, altogether a rough and unsettled existence for a woman of refinement and beauty. It is probable that she brought over a French artist, possibly Jean de Court, in her train from France to Scotland, and that the original of the National Portrait Gallery portrait may have been his work. The Medicis miniatures, however, would seem to indicate that this original portrait was taken prior to her departure from France. The fact that the companion portrait of Francis II is certainly taken from a drawing by François Clouet seems to bear this out. In any circumstances, the newly acquired portrait is one of special interest and value for the national collection, as depicting Mary Stuart at a period hitherto not represented in the collection. The question of the authentic likeness of this famous heroine no longer admits of much uncertainty, and this new acquisition helps further to this end. Whenever the National Portrait Gallery shall be reopened to the public, the new portrait of Mary, Queen of Scots, will be one of the most attractive novelties there to be revealed.

AN ITALIAN LACQUERED TABLE OF THE 17TH CENTURY BY H. CLIFFORD-SMITH

LACQUERWORK copied from the oriental patterns which were imported by the East India companies seems to have made its first appearance in Europe towards the middle of the 17th century, and remained in vogue until the commencement of the 19th century. Whether based on Chinese or Japanese models, or an admixture of both, the whole of this pseudo-oriental lacquerwork displays a general similarity of design. The stock subjects selected for representation consist in landscapes with trees, flowers, rocks and water, pagodas and other buildings with sagging roofs, animals and birds, and, almost invariably, oriental figures—all the motifs, in fact, that are commonly associated with the term *chinoiserie*.

A striking exception to this general type of design, which occurs throughout Europe with but little variation during the period named, is presented by the Italian lacquered table here illustrated. The table is the property of Mr. Henry Harris, who purchased it in Florence. It is of black lacquer, the design being finely painted in gold and height-

ened with colour. The top, which measures 4 ft. by 2 ft. 3 ins., is edged by bands composed of delicate scrolling tendrils in gold, while similar bands divide the composition into a central oblong and four exterior angled compartments. The general scheme of decoration which is employed to fill the five panels thus formed consists mainly of trees, birds and animals. The trees are of different kinds, and amidst them are parrots and other gay-coloured birds together with butterflies. On the ground below are a variety of plants and flowering shrubs, with pheasants, cranes, ducks and peacocks all picked out with colour; interspersed with these, and smaller in proportion, are numerous animals such as deer, antelopes, hares and foxes.

The table is 32 ins. high. The top rests on trestle-shaped legs which are hinged to it and kept rigid by two wrought iron bars—a method sometimes employed for Italian, but more commonly for Spanish tables of the 16th and 17th centuries. The legs, which like the top are of black lacquer, are painted on the outer sides with trees and coloured birds, and on the inner with leafy scrolls in gold.

An Italian Lacquered Table of the 17th Century

The pattern is without relief and all the details are carried out with the utmost delicacy of touch. The whole production differs both in workmanship as well as in design from the usual European lacquerwork, above-mentioned, which is usually coarse in execution and in which figures, buildings and landscapes almost invariably occur. The work presents, at first sight, a somewhat Persian or Arab appearance. This is due to a certain similarity which the bands of gilt scrollwork bear to the gilt arabesques on a black or coloured ground found on painted caskets and other small objects made in Venice during the 16th century. Closer inspection, however, reveals the fact that the source of inspiration of the whole is none other than Chinese. Yet the model for the design must not necessarily be sought for among objects in oriental lacquer; but it is more probable that painted or woven silks, wall-papers and books of designs which were then becoming popular furnished the models.

Some admirable specimens of Chinese wall-paper in a house at Wotton-under-edge, in Gloucestershire, are described by Mr. A. G. B. Russell in the 7th volume of *The Burlington Magazine* (p. 309). A comparison of the table-top with the illustrations which accompany Mr. Russell's article reveals the same trees and flowering shrubs, the same pheasants, cranes and richly plumaged birds, and the same ducks, hares

and other animals. Though the Chinese details have been here to a certain extent Europeanized, they retain their oriental character, and very considerable skill has been displayed in adapting them to suit the decorative scheme of the table. Wall-papers similar to that at Wotton-under-edge were carried by the Dutch and English merchantmen to Amsterdam and London, and thence imported to central Europe and particularly to Italy, where they doubtless served as models for the lacquer artist who was responsible for the decoration of the table. It is probable that the date of its execution is about the last quarter of the 17th century.

Mr. Kendrick has drawn my attention to the very interesting likeness between certain details of the lacquered design and the fine English *chinoiserie* tapestry by John Vanderbank which was acquired by the Victoria and Albert Museum in 1910.¹ This panel was woven at Soho during the last years of the 17th or the early part of the 18th century. It is therefore about the same date as the table, and exhibits many of the same features. The most remarkable of these are the scroll-work borders, which are of striking similarity to the delicate bands that play so prominent a part in the ornamental design of the table.

¹ *Victoria and Albert Museum Portfolios, Tapestries, Part I, No. 5. Catalogue of Tapestries in the Victoria and Albert Museum, p. 23, No. 5.*

AJANTĀ FRESCOES*

BY ROBERT ROSS

THE letterpress of art publications is proverbially dull, even when important or essential. The India Society, however, has falsified an old calumny in which there was much terrible truth. With superb reproductions (due to the skill of Mr. Emery Walker and the Oxford University Press) here is issued a libretto hardly less interesting than the copies of the Ajantā frescoes executed by Lady Herringham and her talented assistants. Such excellent reading is rare at all times, and some of us will regret there is not more of it. For those unfamiliar with Buddhist mythology, concise little versions of the Jātakas, or nativity stories, identified as being illustrated in the Ajantā caves, will be especially welcomed. A generous note by the editor emphasizes how much is owed to the liberality and patience of

predecessors whose copies were destroyed by fire in 1866 and 1885—a sequence of ill luck recalling that which pursued the former owners of a mummy at the British Museum. Sir Wilmot Herringham describes his brilliant wife's three visits to the caves between 1906 and 1911. His description of a wonderful site is too fascinating not to quote:

These temples are hewn out of the solid hill which forms one side of a romantic valley thirty-four miles south of Jalgaon, about 200 miles from Bombay on the line to Calcutta. . . . Between the columns of many of the temples are hung great nests of bees, which must be carefully humoured to prevent dangerous hostilities; and in the deep recesses gibbering bats crawl sidling along the rock cornices unaware that the concentrated stench of their centuries of occupation is their formidable defence against man's intrusion. Standing on the terrace, you look down upon the river bed curving away to a waterfall on the right, and beyond it rises a sloping, rocky hill covered with scrub. In the rains the river becomes a mighty torrent, but in winter it dwindles to a stream with a few pools in it. Green parrots fly across it in the sunshine; monkeys, boars, and an occasional panther haunt it; black buck feed in the valley. Everywhere on the banks are long bottle-shaped birds' nests something like those of our long-tailed tit. It is a wild and beautiful place.

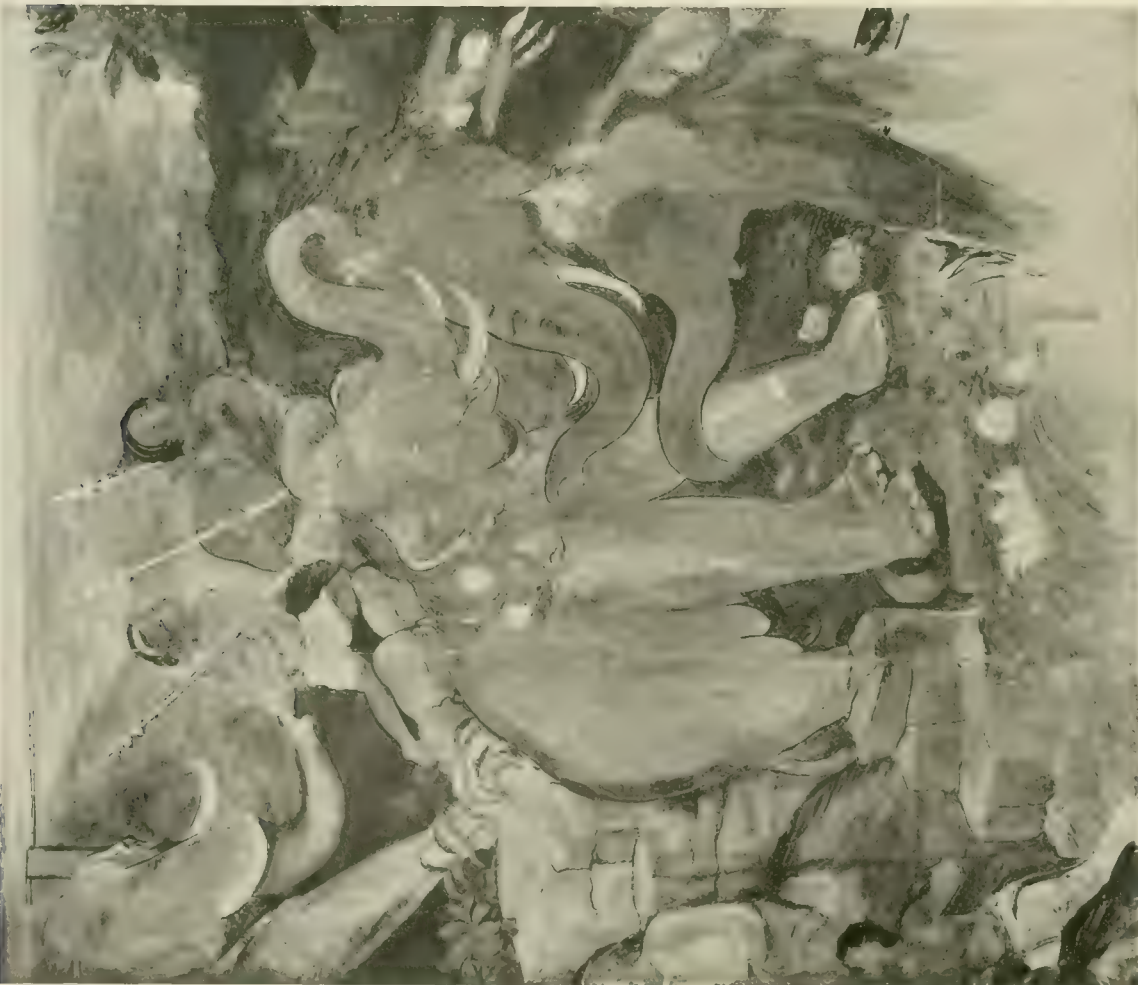
A place one would certainly like to see, as Pater said of another shrine.

From Lady Herringham, the accomplished painter and copyist, an expert in all primitive

* *Ajantā Frescoes, being reproductions in colour and monochrome of frescoes in some of the caves at Ajantā after copies taken in the years 1909-1911, by Lady Herringham and her assistants; with introductory essays by various members of the India Society. Imperial 4to (15 by 11 inches), ed. limited to 600 copies, of which 350 only are for sale at Four Guineas net each. The portfolio comprises 15 plates in colour, 27 in monochrome, 1 in collotype, and 28 pages of introductory matter. Humphrey Milford (Oxford University Press).*



(A) THE QUESTIONS OF SARIPUTRA, CAVE VIII, WALL OF ANTECHAMBER, ELITE CHAMBER, TRIMAWATI, COLORED DRAWING BY S. S. CHANDRA
"AJANTA FRESQUES" (PL. XVII) (24)



(3) MĀTṚPOṢHA JĀTAKA: THE ELEPHANT RETURNS TO HIS MOTHER AND KINDRED IN THE JUNGLE. CAVE XVII. FROM A COPY IN TEMPIRA BY LADY HERRINGHAM. "AJANTA FRESQUES", PL. XVI (23)



(4) DETAIL OF "THE BODHISATVA ANTOKITTSVARA, OR GREAT BODHI," BACK WALL OF HALL, LEFT OF ANTECHAMBER. FROM A WATER-COLOUR COPY BY SYAD AHMAD AND MUHAMMAD IZZUDDIN. "AJANTA FRESQUES", PL. XXII (35)

mediums, we have valuable though rather sketchy observations on the history and character of the Ajantā frescoes. Influenced too perhaps by Pater, she shocks advanced archæology by advocating repairs, for copies at least, of the mutilated antique. Where predecessors have shown blemishes "we have thought it advisable for the sake of the beauty of the composition and of intelligibility to fill up the smaller holes." Without any claim myself to be an archæologist, I think this was an entire mistake, though it is eloquently defended by Mr. Rothenstein. The value of the copies is sacrificed to the undoubted charm of the colour reproductions. I believe archæologists would support my contention. Very important is the impression recorded by Lady Herringham that the Ajantā walls—

were not so much surfaces to be decorated as spaces on which legends might be depicted for the identification of the devout.

If this statement is correct, as one feels sure it is, let us hope that late 19th-century nonsense about pure or mere decoration (based on a French misinterpretation of Japanese art) is finally disposed of. The dates of the frescoes range, Lady Herringham tells us, from 450 to 650 A.D. It is a trifle disappointing to find that no special dates are hazarded in the table of plates for the paintings reproduced. Reference is merely given to a volume of Mr. Vincent Smith. We learn there are twenty different kinds of painting; but, alas, we are afforded no word on a subject which is Lady Herringham's own—that of the mediums employed in the original. Nor does Mr. Rothenstein, artist and art critic, tell us anything of the technique. One hesitates to differ from so learned an authority as Lady Herringham, who practised the recipes of Cennino Cennini long before visiting Ajantā, but her assertion "*the drawing is on the whole like mediæval drawing*" appears to me quite unsupported by the copies. Sometimes it resembles 17th and 18th-century Indo-Persian work; at others Russian eikon-painting of the late 17th and early 18th century, where an earlier tradition is affected or copied, rather than employed from real conviction. Sometimes there is an undoubted resemblance to Gauguin, but a Gauguin not unconscious of an academic tradition left behind. And there is not a little which recalls Gérôme. All wall-painting *not* executed in oil or spirit varnish is apt to appear mediæval in a superficial way. Even Tiepolo's frescoes at Villa Valmarna possess a severity unassociated with his genius. So, too, modern wall-painting, whether good or bad, may seem to future generations older than contemporary works on canvas. The most alert eye and brain are often tricked in contemplating newly revealed antiquity.

Miss Larcher, one of the skilled assistants contributes an all too brief note on the method of taking the copies. She hints at a disappointment which the frescoes produce on the visitor—a dis-

appointment which Mr. Binyon seems to have experienced when he saw these copies. His attitude is implied with poetic delicacy when he says that the frescoes "*appear more allied to western than eastern art*". Those who know his predilection for oriental art will hardly be deceived by his invocation of Giotto and the Lorenzetti, or his graceful retirement from the discussion in favour of Mr. Rothenstein, "who has seen Ajantā with his own eyes—the eyes of an artist". Not here, O Apollo, is what he seems to be saying to himself. The eyes, or at least the spectacles, are those, not merely of an artist but a keen politician, a critic and propagandist who wields tongue and pen with as much skill as pencil or brush. Tolstoi's story of the two old men who went on a pilgrimage to the Holy Sepulchre is irresistibly recalled. Mr. Rothenstein's vigorous little sermon from the fount might have been delivered without going to Ajantā at all. Its subject is the attitude of modern patrons to modern art, and the approach of certain contemporary painters to the visible world. At Ajantā he finds the precedent embalming the principle.

Neglecting the rich treasures we could still obtain from living craftsmen, we have during the last generation ransacked the world for examples of the art of the past. . . . In spite of the ruinous condition of the wall-paintings we must account it good fortune that the small interest hitherto felt in Indian fine art, as well as the great difficulty of the undertaking, has happily prevented the attempt to carry any of these paintings from the walls.

The prospect of Indian old masters swelling the ranks of their European peers as further rivals to the modern painter is one to be deleted at once. The moral of Ajantā is for him plain. Representative art is that which has been practised by saint and sage. Let the artist, he thinks, concern himself with the material things of life and the spiritual will follow as a matter of course. At Ajantā we find—

the artist unconsciously expressing that wise element in Hindu (*sic*) religion which insists on a man first living the life of a householder, providing for his children and performing the common social obligations before he can give himself up completely to his spiritual needs.

Mr. Rothenstein is making a plea for *genre* painting though he may not intend it; he makes it wittily and prettily. The expert archæologist must decide how far he is justified in finding at Ajantā illustration for his text. The subjects, we are reminded elsewhere, have in many instances never been identified. But on an important question of fact, irrelevant to æsthetics or painting, the legend of the Buddha whether historical or fabulous is the apotheosis of disdain for material things and neglect of domestic duties—a disdain which is the common denominator of Buddhism, Christianity, and Greek philosophy. When Mr. Rothenstein blithely observes—

It is this perfect combination of material and spiritual energy which marks the great periods of art. At other times the balance is lost and one or the other is insisted upon with too marked an emphasis,

Ajantā Frescoes

you are tempted to ask which periods he considers great. Whatever the import of Ajantā painting may be in the history of art it cannot be brought home to us by invoking mediævalism. Judaism, Mahomedanism, and Protestantism may support the ethics and æsthetics of Mr. Rothenstein; not early or mediæval Christianity. While everyone will sympathize with the modern artist clutching at any human and domestic element in the Ajantā paintings because rare in monumental and religious art, we cannot be too cautious about accepting the manifestation on its face value. Some Japanese Buddhists have, I think, a principle by which mysterious truths are presented "under obvious representation suitable for obtuse minds"; it is called *hōben*. An innocent gentleman cutting his toe-nails, for all the world like something at the New English Art Club by Mr. Augustus John, may represent an incarnation of the Great Being; gustation of the Divine Immanence; or the mystic union of nameless gods.

The contribution of Mr. F. W. Thomas, if less amusing, has more weight and more information. It is an archæologist, not an art critic, who speaks. From him we learn that the importance of Ajantā is, that here alone, excepting the caves at Bāgh, in Māliva, are any considerable remains of fresco painting. He warns us that—

The reproductions in this volume must be regarded frankly as fragments having a higher value for the purpose of artistic appreciation than on the archæological side. . . . The painting in the caves has an exclusively religious significance. . . . Among the scenes we should distinguish first of all the traditional events in the earthly life of Gautama Buddha, the most important being the birth: the abandonment of home.

Mr. Thomas cannot help warning the reader again against accepting too implicitly the art criticism of even his distinguished collaborators.

Before we can judge of a particular Buddha . . . as a work of art we must, if we are to preclude self-deception, ascertain how much in him is typical, conventional or symbolical; how much is to be attributed to the living imagination of the artist. And the same applies . . . to other figures and even the decorative forms when they have a symbolical value.

Mr. Thomas, like his namesake, is a doubting apostle. I have endeavoured as a reviewer to give an account of this delightful and sumptuous publication. In all proper humility I may perhaps be allowed to record the impression which the reproductions leave on eyes unequipped by Mr. Binyon's experience and scholarship, and on a mind unhouseled like that of Mr. Rothenstein by an inspection of the originals at Ajantā. The copies appear to vary in merit, particularly those of the native assistants. It is easy, however, to pick out their work from that of Lady Herringham and Miss Larcher without reference to the table of plates. I may think some of the copies are possibly improvements on the originals, because

of Lady Herringham's admissions. On comparing Plate xxii, the work of Mr. Syad Ahmad, with the photograph of the same fresco reproduced as Plate xlii (56), the balance is greatly in favour of Mr. Syad Ahmad. The original must in any case be rather a tiresome piece of hieraticism. Then drawing and colouring in different caves attain different levels of excellence, due, no doubt, to difference of date and preservation. Plates xxi and xxvii illustrate the most charming of the Jātakas, and seem happily enough among the best of the frescoes. Veritable predecessors of Gauguin are revealed in Plates ix and xxxii; they are among the most beautiful, at least in reproduction. Strictly æsthetic appreciation being permitted, may I without undue temerity question whether enthusiasm of travellers has not exaggerated the Ajantā frescoes as works of art. Since Mr. Binyon invites us, let us compare these copies even with inferior reproductions of Giotto and Lorenzetti. How poor they seem! Carpaccio too is a much better illustrator than any of these Buddhist craftsmen. Or take the lovely fragments of Pisanello at Verona (in one of the Arundel Society prints), and the Ajantā frescoes will seem insignificant. Then how would they endure before some of the Japanese and Chinese primitive masterpieces? Mr. Binyon wisely saves them from the ordeal. Surrender and prostration to all oriental art, because fairly early in date, irrespective of any relative merit, are in any case errors of fashionable criticism. Europe has articulated in marble, fresco, canvas and masonry that which Asia has never attempted with any success whatever.

One further suggestion crosses my unlearned vision. Are the Ajantā frescoes really primitive, as Lady Herringham claims some of them to be? In the reproductions I do not find much to support the theory; particularly considering the slow development and decay of all oriental schools. The domesticity so much admired by Mr. Rothenstein appears to be of a very sophisticated kind. The naturalism does not seem to me the discovery by the artist of a new facility, such as you get in true primitive art. Here are tired and sometimes unskilful hands, such as you find in Roman and Hellenistic work at Pompeii. Another striking feature at Ajantā is the sensual conception of the figure groups; the languid feministic treatment of both male and female figures, alien to all primitive art, whether oriental or western, even when frankly pornographic. At Ajantā we are nearer to Giulio Romano than the Lorenzetti. Where you think there is something primitive at first, you become persuaded that it is archaistic, not archaic. Take Plates xxxii and xxii, for instance: Gauguin and Mabuse perhaps, but not Giotto or Gentile da Fabriano. I should like to know the opinion of Mr. Thomas on this point. He is significantly silent except when he says drily that the costume

of the Buddha is copied from the Lateran *Sophocles*—surely singular among “incunabula” of primitives. When Macaulay’s New Zealander comes to excavate the House of Lords and takes away, let us say, copies of *Blucher meeting Wellington*

and perhaps a precious fragment of Landseer’s *Monarch of the Glen*, let us hope they may not deceive the Anzacs in regard to the conditions of painting as practised by Thames-side between 1616 A.D. and 1916 A.D.

PROFESSOR VENTURI ON QUATTROCENTO PAINTING BY TANCRED BORENIUS

THE publication of the fourth part of the seventh volume of Professor Venturi’s “*Storia dell’ arte italiana*” completes the section of this monumental work which is devoted to 15th-century painting. Of the magnitude of the task now carried out by Prof. Venturi a bare statement of dates and figures will suffice to convey a vivid impression: Part I, published in 1911, 832 pages, with 496 illustrations; part II, 1913, 858 pages, with 656 illustrations; part III, 1914, 1,175 pages, with 892 illustrations; and part IV, 1915, 1,153 pages, with 817 illustrations. Part I having been briefly noticed in these columns by another reviewer shortly after its publication,¹ it is proposed in the present article to review in its entirety Prof. Venturi’s treatment of one of the most fascinating and important chapters in the whole history of art.

It will be well first to give a brief indication of the general disposition of the material in the present volume. Part I opens with a discussion of various personalities of the Florentine school of the early 15th century, notably Lorenzo Monaco, Fra Angelico, Masolino and Masaccio. Having then treated of the Italian representatives outside Florence of the great international late Gothic art movement, the author goes on to trace the development of Florentine painting as evinced in the works of the “scientific naturalists” of the first generation and of their contemporaries of different tendencies. Piero della Francesca, the Sienese school of the 15th century, and various Umbrian masters (Boccati, Alunno, Bonfigli, etc.) are then dealt with, and the concluding chapter is devoted to Florentine painting of the second half of the quattrocento, ending up with a consideration of the early work of Leonardo da Vinci. The principal theme treated in part II is the diffusion of the artistic principles of Piero della Francesca in Central Italy; one after the other, the author discusses the artists affected, directly or indirectly, by the example of Piero, in the Romagna (Melozzo, Palmezzano), in the Montefeltro (Bramante, Giovanni Santi and others), in Rome and Latium (Lorenzo da Viterbo, Antoniazio Romano), in the region of Tuscany adjoining Umbria (Signorelli and Don Bartolomeo

della Gatta), and in Umbria itself (Perugino and his followers); the activity of the young Raphael is dealt with at the end. In part III the author proceeds to trace the history of North Italian painting, treating first of Padua as a centre of art and of Francesco Squarcione and his pupils. The life and work of Andrea Mantegna having been dealt with, Prof. Venturi treats of the numerous artists under his influence in Venetia and Lombardy, and goes on to discuss the Ferrarese school of the second half of the quattrocento and the various schools in the Emilia affected by the example of the Ferrarese masters; the concluding chapter is devoted to the early activity of Correggio. Part IV opens with a discussion of the art of Antonello da Messina, which is followed by a general survey of the schools of Southern Italy, Sicily and Sardinia; and the author then proceeds to complete his account of North Italian quattrocento painting, discussing the schools of Venice and Venetia, of Lombardy, Liguria and Piedmont.

The general character of Prof. Venturi’s great work is now too well known to make it necessary for me to dwell on this point at any great length; as all students of Italian art can testify, every one of these volumes, immediately on its appearance, takes its place on the shelf of our most frequently consulted works of reference, becoming the constant companion of our studies and investigations. The rare completeness of the author’s mastery of the artistic materials of his study—whether in Italy or elsewhere—to which the previous volumes have accustomed us, meets us too in that now under notice, and one receives from it perhaps an even more vivid impression than before of the author’s grasp of the intricate geographical subdivisions of his subject-matter, of the currents of influence and ties of affinity between the various regions of Italy—an aspect of the problem of Italian art history which it is perhaps possible only for an Italian to do full justice to. A very valuable feature of the book, now as before, is the bibliographical notes given at the beginning of the sections dealing with the various schools and artists, and showing a most remarkable command of the literature on the subjects under discussion, notably of the countless little known local Italian publications—short monographs, “Nozze” brochures, or articles in the various “Atti”, “Archivi” or “Bollettini”. To choose

¹ See *The Burlington Magazine*, Vol. XIX (1911), p. 110 sq.

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at random an example of Prof. Venturi's bibliographical erudition, it is a pleasure to find him referring (part IV, p. 600, n. 1) to the important documents relating to Lattanzio da Rimini, published by Luigi Tonini in 1863 in the "Atti e memorie della R. Deputazione di storia Patria per le provincie di Romagna", which have escaped the attention of Ludwig and other writers on Venetian painting. Then the fullest acknowledgment is also due to the number and excellence of the half-tone illustrations, a large proportion of which reproduce very unfamiliar works, and thanks to which these volumes form indeed an absolutely indispensable repertorium for anyone interested in Italian art. As regards the author's style and treatment of his subject, it must be confessed that one could wish for a somewhat greater concentration and insistence upon the salient points: as it is, the book produces pre-eminently the impression of a series of monographs, to the detriment of the synthetic element.

To discuss fully all the problems raised by Prof. Venturi's handling of the theme of Italian quattrocento painting would take me far beyond the space at my disposal; I can only very briefly deal with a few points which seem to me specially worthy of notice. Part I is perhaps the one which challenges least discussion; of especial value in it is the second chapter, which follows up the currents of the late Gothic art movement all over Italy; among the many unfamiliar works to which attention is drawn I may single out for mention the fresco of *The Resurrection* in the church of S. Apollinare at Ferrara (plate 122), a painting which can be dated in the decade 1440-50, and which is of great interest as a specimen of the Ferrarese school before it came under the combined influence of Piero della Francesca and the Squarcione school. Very welcome are likewise the reproductions of the fresco by Vincenzo di Stefano (plates 136-7), the polyptych at Fano by Giambono (plates 171-173), and the remarkable *Male Portrait* by Cosimo Rosselli in the Spiridion collection in Paris (plate 402). Coming to part II, I cannot help feeling some surprise at finding *The Annunciation* in the Castello at Carpi (plate 71) put down to Giovanni del Segna, so clearly does the picture seem to me to reveal the hand of Catena, to whom it was first ascribed some years ago by Mr. Berenson.² Whether the ascription to Justus van Ghent of the *S. Mark* at Frankfurt (plate 139) will meet with general assent seems also very doubtful. Concerning the works assigned to Fra Carnovale, it might have been well to emphasize that we possess no authenticated example of his style whatever. The endeavour (pp. 189 *sqq.*) to reconstruct the work of Evangelista di Pian di Meleto is also hampered by the absence of any real *point de repère* of style criticism.

² *Rassegna d'Arte*, Vol. V (1905), p. 158.

On the other hand, it is surprising not to find any mention of a follower of Giovanni Santi, by whom authenticated works are in existence (in the gallery at Lille and at Monteciccardo, near Pesaro)—I mean Bartolomeo di Maestro Gentile, who might indeed prove—though this is no more than a tentative suggestion of mine—to be the author of the altar-piece at Budapest (plate 152) assigned by Prof. Venturi to Evangelista da Pian di Meleto. As regards the author's reconstruction of the early work of Perugino, it must be feared that it is open to grave objections, and that it includes paintings by several different artists, which have but little in common with one another. Of particular interest is the case of the *Assumption* in the gallery at Borgo San Sepolcro (plate 349), which Prof. Venturi considers to be a work by the young Perugino, executed in the atelier of Piero della Francesca. The picture was formerly above the high altar of the church of S. Chiara at Borgo San Sepolcro, which till 1555 belonged to the friars of S. Augustine, and was known as S. Agostino. A picture for the high altar of this church was in 1454 ordered from Piero della Francesca, and was apparently finished by 1469, and Prof. Venturi identifies the picture still at Borgo San Sepolcro with that altar-piece, and contends, in view of the admittedly Peruginesque character of *The Assumption*, that it must be a work by the young Perugino executed in the atelier of Piero della Francesca, seeing that in 1454-69 the only "Peruginesque" artist in existence was Perugino himself. The subject of the altar-piece ordered from Piero is not stated, but certain expressions in the contemporary records referring to it seem to indicate that it was a polyptych,³ which *The Assumption* is not; and what is more, none of the four saints standing in the foreground of *The Assumption* belongs to the Augustinian order, whereas three (SS. Francis, Louis of Toulouse, and Claire) are Franciscan saints. The natural conclusion seems to be that the altar-piece painted by Piero for S. Agostino has disappeared,⁴ and that *The Assumption* was brought to that church by the nuns of S. Claire when taking possession of it in 1555, and

³ "Consignaverunt dicto magistro Petro dictam tabulam sic pingendam et ornandam et figurandam *que est de tabulis compositam* et laboratam de lignamine in dicta sagrestia solutam et factam fieri et fabricari par dictum Angelum".

⁴ The figure of a *Monastic Saint* now in the Museo Poldi Pezzoli (plate 86) is interpreted by Prof. Venturi as S. Thomas Aquinas. The habit of the saint is, however, certainly not that of a Dominican, and points definitely to an Augustinian, although the white lining of the cowl is somewhat difficult to account for. If the saint is an Augustinian, he would no doubt be S. Nicholas of Tolentino; and the question arises whether this panel and that of *S. Michael* in the National Gallery (plate 85) might not originally have formed part of the altar-piece ordered from Piero della Francesca for S. Agostino—a work which in that case would have to be classed, on the evidence of these panels, as an atelier-piece. That the panels in London and Milan are parts of one and the same polyptych has long been recognized; but so far as I am aware, no suggestions have hitherto been made as to where that altar-piece originally was.

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personally I feel no hesitation in concurring in the view expressed by several writers that *The Assumption* is the work of a follower of Perugino.⁵ Prof. Venturi's attempt (pp. 662 *sqq.*) to reconstruct the work of Andrea d'Assisi is interesting and suggestive, although no doubt, too, bringing a great deal of heterogeneous material under one and the same heading. One of the theories of Prof. Venturi which have attracted most attention is no doubt the one according to which Raphael is responsible for the figure of *Fortitude* on the left wall of the Sala del Cambio at Perugia, and for the whole of the frescoes on the right wall. Count Umberto Gnoli has carefully reviewed the whole question three years ago,⁶ and with him the present writer can follow Prof. Venturi only so far as the figure of *Fortitude* is concerned.

In part III the author finds himself on ground which has been familiar to him ever since his first appearance as a writer on art, and his comprehensive survey of the schools under discussion, supported by an abundance of reproductions, is indeed of quite exceptional interest. In the section dealing with the Paduan school, we may single out for special mention the pages devoted to Jacopo da Montagnana (pp. 293 *sqq.*); very welcome too is the information concerning that little known Friulan artist, Gianfrancesco da Tolmezzo (p. 440) and about two Veronese masters, Cristoforo Scacco (pp. 448 *sqq.*) and Niccolò Solimani (pp. 450 *sqq.*).

I am glad to take this opportunity of reproducing, by kind permission of the owner, Mr. F. E. Sidney, an important work by Marco Zoppo, which has hitherto found no place in the published lists of that master's pictures. The little panel [PLATE, A] which represents the *Salvator Mundi* and was shown at the Burlington Fine Arts Club a few years ago, is a highly characteristic specimen of Zoppo's art during a comparatively late phase of his career, displaying to the full the fascinating weirdness of his line and his exquisite personal sense of colour.

In treating of Mantegna, Prof. Venturi suggests that he, and not Andrea del Castagno, was the collaborator of Giambono in the mosaics of the Cappella dei Mascoli—a view which it seems rather difficult to adopt. Coming to the school of Ferrara, one is glad to find the author rejecting the name of Piero della Francesca for the two fresco fragments recently discovered in S. Andrea at Ferrara (plates 389 and 390); on the other hand, to abandon the name of Domenico Morone for the *Madonna* in the André collection (plate 392) seems scarcely justified, and for the *Male Portrait* at Dublin (plate 410) the name of Baldassare d'Este, proposed by Mr. Cook,⁷ seems to be far more appropriate

than that of Tura. The altar-piece referred to (p. 618, n. 1) as missing must no doubt be identical with a picture now in the gallery at Ajaccio (No. 127, Cat. of 1892, oddly enough figuring as a *copy* after Cosimo Tura). Speaking from memory, I should say that a *Madonna* in the gallery at Vienna (No. 84) might well be associated with the *Madonna* by a follower of Cossa in S. Giovanni del Monte at Bologna (plate 491); the picture at Vienna, which has a curious history,⁸ is in any case the work of a Ferrarese master of the second half of the 15th century—though possibly closer to Ercole de' Roberti than to Cossa—and has nothing to do with the Milanese school to which it is officially assigned. As for Ercole de' Roberti, it seems that he is made responsible by Prof. Venturi for a lot of works of rather disparate character: surely the *Male Portrait* at Forlì (plate 519) is in no way related to his style—if at all Ferrarese it seems ever so much closer to Dosso—and other attributions to Ercole seem equally questionable. Again, to give to Maineri, and not to Ercole, the *Medea* in the Cook collection (plate 842) seems to me greatly to underrate the quality of that work. With regard to Ercole Grandi, it may be noted that not only does there not exist any authenticated work by him, but we do not even possess any trustworthy evidence that he was a follower of Costa; that belief has arisen from a misunderstanding of Vasari, who confuses Lorenzo Costa and Francesco Cossa, and in speaking of Ercole da Ferrara clearly refers to Ercole de' Roberti.⁹ Against the identification of the *Madonna and two Saints* in the Ferrara gallery (plate 817) with a picture by Pellegrino Munari formerly in the church of S. Maria della Neve at Modena it may be urged that the description of the latter work, dating from 1811, refers to it as a "*quadro centinato al disopra*",¹⁰ whereas the picture at Ferrara has a square top.

In the chapter dealing with Antonello in part IV, one notes with pleasure the inclusion of a reproduction of the powerful *Male Portrait* at Cefalù (plate 14) which although it did not escape the omniscience of Cavalcaselle¹¹ has until lately remained practically ignored by writers on Antonello. A picture, hitherto never referred to in art literature and now by Prof. Venturi connected with the name of Antonello, is a little, hopelessly injured panel in the museum at Reggio (plate 4); judging from the reproduction, there is certainly much to

⁸ It was until 1636 in a little church at Constantinople which on Aug. 7 of that year was destroyed by the Turks. The Imperial Ambassador at Constantinople saved the picture, and brought it to Vienna in 1643.

⁹ For further details on this point see Crowe and Cavalcaselle, *History of Painting in North Italy*, 2nd ed., Vol. II, p. 242, n. 4.

¹⁰ See *Archivio storico dell'arte*, ser. I, Vol. III (1890), p. 392, n. I.

¹¹ Crowe and Cavalcaselle, *History of Painting in North Italy*, 2nd ed., Vol. II, p. 432, n. 4.

⁵ I have touched upon these questions on a previous occasion; see Crowe and Cavalcaselle, *History of Painting in Italy*, second edition (Murray), Vol. V, p. 18, n. 2.

⁶ See *Rassegna d'Arte*, Vol. XIII (1913), pp. 75 *sqq.*

⁷ See *The Burlington Magazine*, Vol. XXVII (1915), p. 103.

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be said for the attribution, even if it does not carry absolute conviction. To the series of early Madonnas by Giovanni Bellini, which of late years has been increased in such a remarkable manner, Prof. Venturi is able to add one more (plate 145), a picture in the possession of Messrs. Grandi of Milan, which, even in its ruin, remains a work of extreme beauty. *A propos* of the *Pietà* in the gallery of Berlin (plate 224) which Prof. Venturi, like Cavalcaselle before him, assigns to Lazzaro Bastiani, it might have been worth while to emphasize the strong Bellinesque influence visible in it: the figure of Christ is, in fact, a reversed repetition of that in Bellini's *Pietà* in the Mond collection. Much to be welcomed is the publication of the remarkable Bellinesque picture of the *Drunkenness of Noah* in the gallery at Besançon (plate 373). There seems to me to be no valid reason for distinguishing between Catena and an "Anonimo Belliniano" responsible for the *Madonna with the kneeling Knight* in the National Gallery and a number of other works of kindred character; and I cannot but regard as highly questionable attributions such as that of *The Assumption* at Murano (plate 369) to Rocco Marconi; that of *The Supper at Emmaus* in S. Salvatore, Venice (plate 380) to Pennacchi; and that of the *Laura* at Vienna (plate 427) to Boccaccio Boccaccino.

In this connection I may draw attention to a hitherto unpublished work by Cima da Conegliano, lately presented to the National Gallery of Scotland by Miss Dove. The picture [PLATE, B] represents the Virgin and Child enthroned between SS. Andrew and Peter in the foreground of a landscape, into which the artist has introduced, in the middle distance, a view of a castle on a hill, strongly suggestive of the Castle of Collalto, near Cima's native city of Conegliano—a motive which also occurs, in a varied form, in Cima's *Madonna under the Orange Tree* in the Gallery at Vienna. The spacing of the whole affords one more piece of evidence of Cima's remarkable talent as a designer; but what gives the picture its exceptional interest is the fact that it is unfinished, and therefore a document of the greatest importance for the study of the technical processes of the period.

It is perhaps unnecessary to add that, in raising the points on which I venture to differ from Prof. Venturi, I am far from intending to detract from a performance which everybody must admit is stupendous. And one is surely interpreting a universal feeling in expressing the hope that Prof. Venturi may be able to carry his great work to a conclusion and thus still further increase the lasting debt of gratitude which is owed to him by all students of Italian art.

HERALDRY AT THE BURLINGTON FINE ARTS CLUB BY ARCHIBALD G. B. RUSSELL, ROUGE CROIX

THE art of heraldry, apart from the specific functions which are fulfilled by it, has a place alone among the varieties of decorative invention. Its strictly traditional character, with the highly stylized rendering of form which marks its productions, would seem less unfamiliar in a religious than in a secular context; and it can, perhaps, most nearly be paralleled in the fashion of such ritual vessels as those which are connected with ancestor worship in China, where a like veneration is observed towards types of shape and ornament that have been bequeathed from one dynasty to another. It is an art, in truth, to which an Asiatic derivation might easily be attributed, were it not that the facts, as so often in conflict with theory, would seem to point in an opposite direction. In spite, however, of its apparently indigenous origin in the western regions of Europe (at a moment, it is true, of close contact in war with an oriental population), a feeling of strangeness as of something exotic is often experienced by those who are unversed in its principles. An exhibition of heraldry is consequently apt at first glance to be felt by them to be something outside the range of their vision, for

the comprehension of which a special knowledge, even a special language, must be learned. This not unnatural preconception must be put aside if a collection such as that which is now assembled at the Burlington Fine Arts Club is to be enjoyed as it merits that it should be. The heraldic art (and it is purely as an art that we are here concerned with it and not with its historical or genealogical purpose) is bounded like any other by the limits of its appropriate conventions, and it is well to know something of the nature of these conventions, just, for example, as an understanding of the principles governing the structure of a sonnet may be held to be indispensable to the full enjoyment of that intricate mode of poetic expression. All that is needful, however, may be easily learned from almost any of the numerous handbooks.

The level of artistic excellence at the exhibition referred to is a high one. The committee who were responsible for it must to some extent have been hampered in their choice by a reluctance on the part of owners to lend due to the risks from enemy aircraft. Considerations of this kind would more especially stand in the way in the case of objects of high pecuniary value, such as fine examples of early plate with heraldic decoration.



THE "SAVIOUR OF THE WORLD," ON PANE, 45.7 X 43 CM. (MUSEO
SUDINI)



(B) "THE VIRGIN AND CHILD WITH SS. ANDREW (?) AND PETER," BY CIVA; TIMPERA ON PANE, 53.9 X 45.7 CM. (NATIONAL GALLERY OF SCOTLAND, GIFT OF MESSRS. GRIFFITHS)

Heraldry at the Burlington Fine Arts Club

Only a solitary piece of really high rank is in fact to be found in the collection. I refer to the beautiful salver (Case D, No. 25), upon which the arms of Menzies are engraved. It is of French workmanship of the 16th century, and is a rare example of the early plate of a country where so little has survived the doom of the melting-pot. There are, however, a number of objects on view of as great artistic and a not less pecuniary value than the most splendid items of plate.

The contents of the exhibition may, roughly speaking, for our purposes be divided into two groups. In the first of these may be included what may be called the raw material of heraldic art. In this category I would place the collection of rolls and books of arms, and the like. Of these the gathering is a matchless one, and although I have described them in a general sense as raw material for art, some few of them without question take rank themselves as works of art of a fine order. The most distinguished among their number is the beautiful roll (Case C, No. 4) showing the history of the Earls of Warwick, the work of John Rous, chantry priest at Guy's Cliffe, near Warwick. Of this, however, I will not now speak further, as it is intended to give some account of it in a later number of *The Burlington Magazine*, when some reproductions of the admirable figure drawings it contains will be given. Of a more showy but far less delicate beauty is the Westminster Tournament Roll, which is placed immediately beneath it (Case C, No. 5). This gay and splendid roll, in spite of its rather coarse and summary workmanship, is undoubtedly finely effective as a piece of decoration; it is also possessed of an unusual interest by reason of its vivid portrayal of the costumes, accoutrements and other superb paraphernalia of the spectacle it commemorates, a full account of which may be read in the excellent catalogue of the exhibition. Valuable, too, from a decorative standpoint is the roll with forty shields of arms relating to the descent of William Blount, Lord Mountjoy, K.G. (over Case A, No. 6, etc.). The shields are well designed and the charges skilfully placed upon them. The treatment of the Blount coat (*Barry nebuly or and sable*) and of that of Trivet (*Argent a trivet sable*) may be especially noted by heraldic designers for its effective simplicity. One of the three sections into which this roll is now divided is still to be seen with the original colour unfaded. A 14th-century copy of the Statutes of the Order of the Garter (Case A, No. 29) is a delicate and beautiful example of the illuminator's art of the period. Of much historical interest is the volume (Case F, No. 11) containing a number of shields cut from an early 13th-century roll of arms, the oldest roll known, and important, too, for the early history of armoury is the roll of arms of about 1300 (Case A, No. 17) lent by the Society of Antiquaries.

The second group into which the objects exhibited fall consists of works to which the herald's art is applied whether as a symbol of ownership or for its decorative value. Sculptured heraldry, which, from the point of view of importance in scale, comes first in this group, is for obvious reasons but poorly represented at the club. The stone escutcheon from Hampton Court (west wall, No. 4) with the device of Jane Seymour, as well as the two ceiling bosses (east wall, Nos. 57 and 58), respectively ornamented with the badge of Queen Anne Boleyn and with the monogram of the queen and her royal husband tied together with a lover's knot, from the same provenance, are good examples, however, of Tudor stone work at its best.

Equal to any in the exhibition in the artistic value of their contents are the cases in which the collection of matrices of seals and of impressions from them in wax is displayed. The bronze matrix of the town of Dunwich (Case K, No. 41), with the device of a single masted ship on waves of the sea, is a remarkable and important example of very early date (c. 1200). Of singular refinement and touched with a rare order of beauty is the 13th-century Vesica-shaped matrix (Case K, No. 39), also in bronze, with the Virgin enthroned and an unidentified ecclesiastic kneeling in a niche below. Admirable, too, and notable for its wonderful preservation, is the silver matrix (Case K, No. 49), of Hawise, lady of Keveoloc (of date about 1310), in which the lady is depicted standing at full length and holding up two shields of arms. Of wax impressions from seals a superb design is that of the 6th Great Seal of Edward III (Case J, No. 6). Next to it in the same case (No. 3), and in strange contrast to it in its graceful but somewhat effeminate style, is an impression of the 5th Great Seal of Edward IV. The fine seal of Edward I (No. 5) next to it may also be noted. Of later date, and of a less austere beauty, is the 2nd Great Seal of Queen Elizabeth (Case J, No. 11), admirable, however, in the richness of the ornament and the dexterity of the handling.

Among the armorial bookbindings shown in case D are several distinguished examples of the Tudor period, but it cannot be said that work of this kind is very strongly represented either in number or variety in the collection. Hardly less sparse is the section devoted to embroidery. The two stoles and a maniple (east wall, Nos. 1, 2, and 3), decorated with numerous shields of arms, are, however, both excellently preserved and charming specimens of a time when Englishmen had no rivals in their skill with the needle. One sadly misses from a collection of the present description the superb horse-trapper, turned chasuble, decorated with the golden leopards of England upon a ground of crimson velvet (lent to the club on a former occasion from Prince Solms

Heraldry at the Burlington Fine Arts Club

Braunfels's collection), which is probably the noblest specimen of heraldic embroidery known. In the case containing armorial pendants, there is one at least that calls for special notice for the fine quality of the metalwork; I refer to an ornament of pierced bronze, gilt and formerly enamelled, with a shield of arms of Clermont (*semy of trefoils two luces addorsed*), within a pierced border enriched with monsters, of the late 13th century (Case E,

No. 13). Noteworthy also are Nos. 62 (pendant with a *fleur de lis*) and 75 (pendant with a *butterfly*) in the same case. Some good tiles, the best of them lent by the Society of Antiquaries and by Captain Charles Lindsay, F.S.A., together with a few shields and roundels of richly tinted stained glass (the latter shown in a window upon the staircase), make up, I think, the tale of what is principally interesting in this fine exhibition.

KITCHENER AND THE VICTORIA AND ALBERT MUSEUM

DRAVIDIAN (SIVAGANGA) 16TH-CENTURY SWORDS

THE six Dravidian (Sivaganga) swords illustrated on PLATE may certainly be described as the most important, both in workmanship and rarity, of the weapons generously lent by Lord Kitchener to the Indian Section of the Victoria and Albert Museum. Until the 18th century the ironsmiths of Southern India, living under the patronage of Raja and Zemindar, maintained a high state of perfection in their work. Madura, Godavari, Tanjore, Vizagapatam, Malabar, Coorg, and other districts in the Madras Presidency possessed craftsmen skilled in the art of working steel into weapons; the sword-makers of Sivaganga, in Madura, and of Konasamudram, in Godavari, were indeed famous throughout India. Needless to say, the art of the sword-maker is now practically extinct in Southern India. In 1889 Mr. E. B. Havell reported the finding of three of the hereditary ironsmiths at Sivaganga, and described them as "the sole descendants who retain somewhat of the skill of their forefathers, or who find any employment for it".

The curved Sivaganga swords [A, B, E and F] possess falcion blades of excellent steel, each with main cutting-edge on the concave side. The blades measure 27½, 28, 27 and 28½ in. respectively. The hilts are of steel, with cushion-shaped pommels, either wood or steel, surmounted by a flanged cone; the grips are of oval section; the quatrefoil guards, reinforced, join the strengthening plates, and the latter, projecting downwards, are riveted to the blades. The brass mounts and inlay and the hard wood pommels on three of the swords are probably additions and restorations of a later period.

The illustration here reproduced from the "Handbook of Indian Arms", by the late Lord Egerton of Tatton (London, 1880), shows a similar curved Sivaganga or Konasamudram weapon, measuring 27 in. in length, which was formerly in the Meyrick and afterwards in the Egerton collection [FIG.]. In describing it, Lord Egerton was of the opinion that this form of sword, which recalls the Geek *kopis*, was the weapon used by the Nairs (Nayars) of Malabar in the 16th century.

He based his conclusion chiefly on the report of Gaspar Correa,¹ who, when visiting India in the year 1514, described the Nayar weapon as "a naked sword with an iron hilt . . . 27 in. long (the Flemish ell) and broad at the point". Colonel Lane Fox, of anthropological fame, does not mention the Sivaganga sword-blade, but rightly groups the Turkish, Albanian and Persian *yatagháns*, the Nepalese *kukri*, and all similarly formed modern weapons with the Greek *kopis*. Similar weapons with curved blades of the Sivaganga type are depicted in several of the Buddhist frescoes in the cave temples at Ajantā, which belong to the "Golden Period" (Gupta dynasty), c. 500-550 A.D.

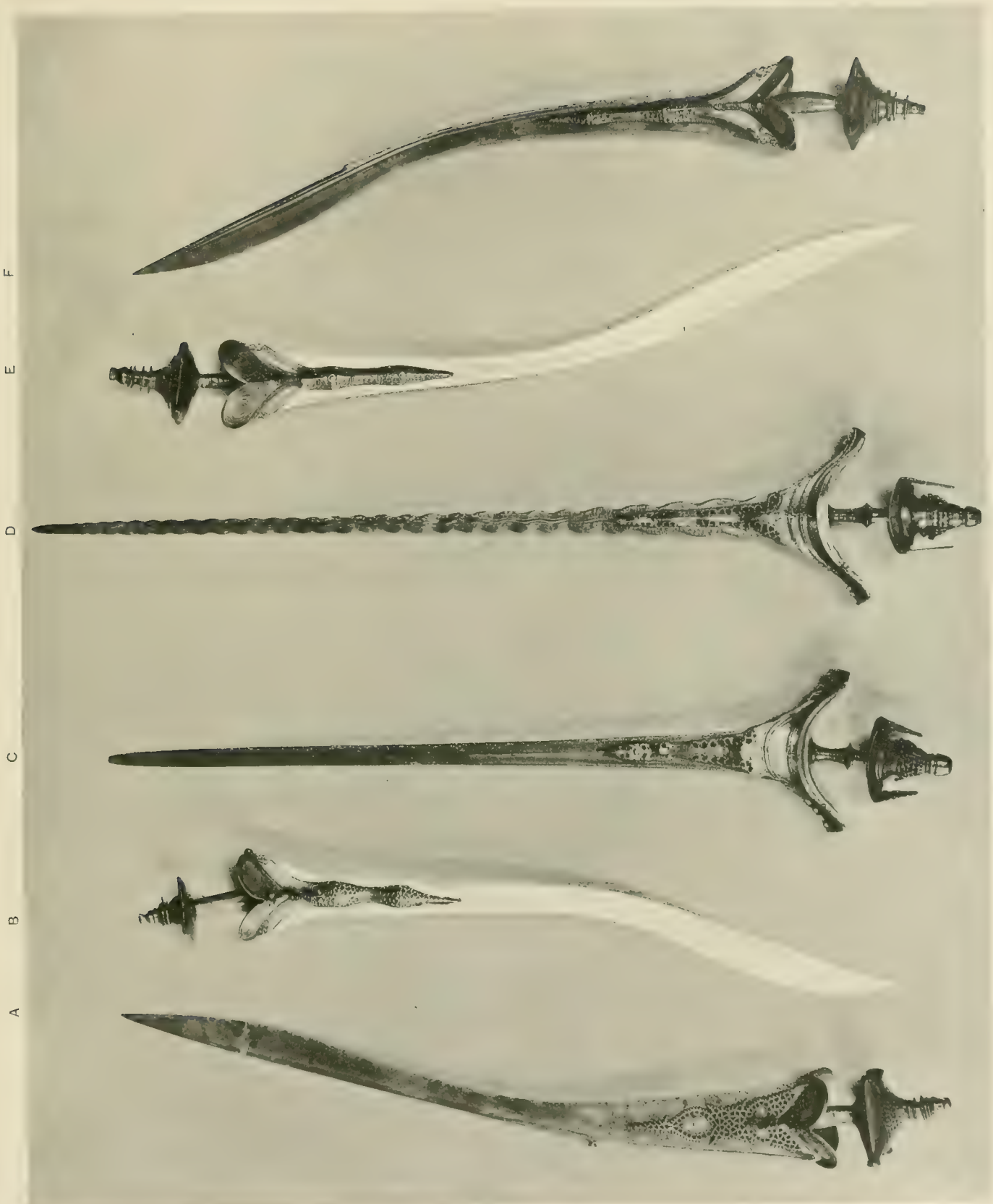
Of the Sivaganga swords [C] and [D], unfortunately no information is forthcoming; both possess double-edged blades, the one waved, the other straight, measuring 34 and 29½ in. respectively. The pommel-caps of each hilt are fringed with grelots. C. STANLEY CLARKE.



PAINTED PLASTER-WORK FROM BROOME

Within the last few weeks a piece of 17th-century painted plaster has been put on exhibition at the Victoria and Albert Museum. Its interest lies partly in the fact that it was the gift of the late Lord Kitchener, made by him shortly before his death. During the many alterations he made at Broome painting was discovered on the chimney

¹ *Lendas da India*, Hakluyt Society's trans., p. 151.



A B C D E F

Kitchener and the Victoria and Albert Museum

breast of a room on the first floor. It was found impossible to preserve it in its original position, and he therefore generously presented it to the national collection. The plaster measures 1 ft. 6½ in. × 7 in., and is painted in grisaille with bold acanthus scrolls and at one end a winged cherub's head within a wreath. Broome was finished in 1640, and the painting is of that date or but little later. Though but a fragment, it shows that the room was originally decorated in the black manner so popular in the 16th and 17th centuries. The museum already possesses several examples, of which the most important are those from Stodmarsh and Winchester College. The former represents the story of Diana and Actæon, with emblems of the planets and signs of the Zodiac; the latter is a painted ceiling largely ornamental in character. Sir Nicholas Bacon's mansion at Gorhambury, built c. 1568, was, according to Aubrey, decorated with paintings of much the same type in a monochrome of umber heightened with gold.¹

There was during these centuries, in England, a distinct school of wall-painting. The character of

the work ranges from simple pattern designs, many of them quite naturalistic, to elaborate renaissance ornament. Figure subjects were generally of classical mythology, allegories or romances. They are painted for the most part in black. A most striking feature is the resemblance they bear to the work of Holbein. Holbein we know executed much decorative work of this sort, and there can be but little doubt that the type from which they are derived was originally set by Holbein himself. In Germany it was the custom to paint both interiors and exteriors in a very elaborate way, and both Dürer and Holbein and other well known painters did a considerable amount of wall-painting. Some of Holbein's existed until 1824,² but now there remains no example by this master's hand. In England he painted in distemper on canvas for the Hanseatic merchants of the Steelyard *The Triumph of Riches* and *The Triumph of Poverty*. They were done in black and heightened with gold. His wall-painting at Whitehall perished in the fire of 1697. It is unfortunate that neither of these works exist, as they were undoubtedly progenitors of the type of which Lord Kitchener's painting is an example.

E. W. TRISTRAM.

¹ Amongst the paintings mentioned are "Curious pictures all emblematical; the feast of the Gods where Mars is caught in a net by Vulcan; Ceres teaching the sowing of corn". The ceiling was painted with busts of Greek and Roman emperors.

² The façade of the Hertenstein house at Lucerne. Other works by him of the same description were the House of the Dance and the Rathaus at Basel.

THE CHARING CROSS BRIDGE

BY D. S. MACCOLL



COMMITTEE of the House of Lords has passed the preamble of a Bill for the strengthening of the Charing Cross Railway Bridge, and has thus brought to the front again the scheme for a terminus on the south side of the river combined with a broad new bridge for traffic connection with Trafalgar Square.

The points in favour of this solution are as follows:

1. The provision of a spacious modern station in place of the cramped one at present existing, with its bottle-neck approach, and congestion for railway business.
2. The provision of a much needed bridge at this point for pedestrian and open-air wheel traffic; railway communication is already furnished by the Tube.
3. The clearing of the valuable site of the present ugly station and hotel.
4. The removal of a structure that defaces the river at the heart of London, and blocks the view from Westminster downwards and Waterloo Bridge upwards.

I put the æsthetic consideration last, because the only difficulty we have to cope with is the desire of the railway company for immediate

relief and convenience. If I understand the spokesman of the company in the "Observer" for Sunday, the 25th of June (the whole correspondence should be studied), the company has no general objection to the improvement, but to the delay that would take place if it were carried out; Sir Francis Dent speaks of eight years, as in the case of Vauxhall Bridge. He even appears to plead for the Bill as a mere interim solution, till the better one can be adopted. Here is a defence that the supporters of the improvement must meet in detail; their suspicion is that the sum to be spent, estimated at £170,000, will be greatly increased, and that its spending will rivet the existing bridge and station upon an easy-going London for a long time to come.

The committee appears to have acted in a fatalistic spirit; or else we are still governed in these matters by the ring of railway magnates. The chairman himself was for the improvement, and Lord Grimthorpe, a member of the committee, was strong in the same sense. In fact the present bridge had no friends, and not only the Port of London, the London County Council, the Royal Institute of British Architects and London Society gave evidence against, but the Government itself, by the mouth of Sir Lionel

The Charing Cross Bridge

Earle of the Office of Works, who deplored the absence of an authority to deal with matters of municipal amenity. Such a statement, from an official quarter, shows that the idea of town-planning and foresight makes way if but feebly and slowly. Sir William Lever spoke on the other hand to the question of obstruction: because of its accidental planning, here and elsewhere, London is at least three times dearer for cartage than any town he knows.

The present bridge has no friends, but unless at the committee stage the friends of London make their voice prevail, dull laziness will once more have its way, and for another generation the obstruction and the blot will remain, with a bigger ransom to be paid in the end. At present it is probable that the space released on this side, along with the money required to strengthen the existing bridge, would pay for reconstruction, and the war has taught us that reconstruction, under spur, can be carried out at a pace thought incredible before. From the hosts of labour set free from munition and other work when peace returns, and with the experience gained, the energy and methods for speedy planning and execution should be obtainable.

Of course, if we are to return to our customary ways of legal conflicts in Parliament with immense fees, conflicts of various municipal "authorities" with interminable friction, and conflicts between the parsimony of capital and "ca canny" of labour, Sir Francis Dent's estimate of eight years may be a reasonable one. But let the thing be carried through by one of the men who have organized our munition factories and our transport, and the story will be a different one.

One or two considerations, general and special, are suggested by the theme:

1. The Charing Cross improvement is one that should be adopted in other cases. Cannon Street Station should be transplanted as well, and the high level line to Ludgate Hill and Holborn suppressed, to the advantage of the view of S. Paul's: since the introduction of tube railways these obstructions and disfigurements are out of date.

2. The Tube system itself calls for extension. The most crying need is for a line from Clapham

Junction through Chelsea (at present very inaccessible) to Westminster and Trafalgar Square, with stations in King's Road, near Vincent Square (for Catholic cathedral and Victoria Street), at the Tate Gallery, and at Westminster. It is one of our characteristic sillinesses to set down what is going to be the most important modern gallery in Europe so that it is cut off from any quick and convenient means of access; it should be within five minutes of the National Gallery.

3. The methods by which the three chief recent "improvements" have been carried out should be regarded as warnings, and carefully avoided. The Aldwych improvement, fine in conception, resulted in a huge waste of public money for want of a scheme to use the vacant spaces that business men would take up. The "Mall" improvement imposed upon us quantities of bad sculpture and poor architecture, also at great cost. The Regent Street remodelling also failed to strike the balance between architecture and use, though a man of real gift was employed. "Art", in a word, should not set up fresh obstructions, when the older are being cleared away.

4. The idea of giving as much space as possible on the river-front to public gardens has been overdone. Vague "places", with statues, are an abomination. The river itself is an open space, and the Embankment is a dreary business because there are no shops and cafés on it; only gardens and public institutions and big hotels. A mixture with these of the river-side of Paris would make it both a pleasanter and a more profitable place; and it will be a pity if the foreshore of wharves has to disappear. Paris, with its great *Gare d'Orléans* frankly accepting *railway station* in its design, would also repay some attention by the designer of our new terminus and its approach.

5. The new bridge, being at a lower level, would lose the one advantage of the present structure, the fine view from its high footway. Midway on the bridge there should be a raised belvedere, with a café terrace, and booths in its under part, whose rent would help to pay for upkeep. The design should be thrown open to competition, and if it equalled that of Waterloo Bridge, would fittingly commemorate the present war.

LETTERS TO THE EDITORS

THE NOSTELL PRIORY CATALOGUE

GENTLEMEN,—*Re* your review in the June *Burlington* [p. 132] of Mr. Brockwell's book on the Nostell Priory collection, I should like to be allowed a remark touching the so-called "Cabal Ministry" group attributed to Sir John Baptist Medina. The identity of the sitters I do not pretend to guess at, although I cannot see any internal evidence beyond the period to which they obviously belong for associating them with the famous Cabal;¹ but I do

contend that they cannot be the work of Medina, of whom I know nothing but the dates and such details as are given in the "Dictionary of National Biography". I have not seen Mr. Brockwell's book, but in the photographs of the National Portrait Exhibition of 1866 is a small and rather obscure print of this painting. I dare assert that the dresses of the sitters; their periwigs, cravats,

¹ The most conspicuous figure—that in the blonde periwig—has a certain likeness to Buckingham's authenticated portraits.

Letters to the Editors

turned-up elbow-sleeves, lavish display of linen, especially their petticoat-breeches, date at the latest some ten years—possibly nearer twenty—previous to Medina's arrival here in 1686. A comparison with innumerable paintings, prints, etc., of 1660 to 1700 leaves no doubt.

I am, Gentlemen, yours faithfully,
F. M. KELLY.

Recruiting Office, Town Hall, Fulham.

THE WHISTLER MEMORIAL

GENTLEMEN,—Inquiries having been made regarding the memorial to J. A. McN. Whistler by M. Auguste Rodin, organized by the International Society of Sculptors, Painters and Gravers, the committee of the memorial wishes to communicate to you the last letter received from M. Rodin, dated April 13th, 1916 :—

Le Monument Whistler était presque fait lorsque la guerre est venue, et je n'y ai plus travaillé. C'est la première chose que je vais faire sitôt que je serai un peu libre. Je ne peux répondre à vos souscripteurs en ce moment, mais six mois après la guerre terminée, le monument pourra se mettre à Londres. Ces six mois, je les compte pour la fonte du bronze, risque à rectifier de quelques mois.—AUG. RODIN.

The entire sum required for the memorial has been collected, invested and placed in the hands of trustees.

Yours faithfully,
WM. HEINEMANN and
JOSEPH PENNELL, *Hon. Secs.*

COMMEMORATIVE WAR MEDALS

GENTLEMEN,—It may be news to many that already during the course of the present war some 500 commemorative medals have been struck in Germany with official sanction and encouragement. It is true that many of these do not rise to a high level of art. In many cases we see the result of deliberately falsified information, and of sentiment perverted by the cult of hate to such a degree that we actually find a medal glorifying the sinking of the "Lusitania"! No one, however, can regard the sustained effort to record the services of distinguished commanders in itself as otherwise than a worthy aim. The French have struck some fine medals in honour of the Battle of the Marne and of other patriotic achievements. So far as I am aware, however, there is no evidence of similar activity in this country beyond a solitary piece containing the gallant assurance that Scarborough, despite the bombardment, is "still undismayed". It is true that for ourselves opportunities for such manifestations have not as yet opened to the same degree. Our initial unpreparedness and the unobtrusive character of the great work of equipment, colossal though it has been, have hitherto imposed on the whole a defensive attitude. But now that brighter omens, both in the west

and in the east, are lifting up our hearts, may we not return to the time-honoured British practice according to which, from the days of the Armada onwards, successes both on sea and land have been commemorated by a long series of appropriate medals? Are we still to leave this whole field of historic record unchallenged to the enemy's lying vaunts?

As President of the Royal Numismatic Society, I beg to offer, as a humble contribution towards this end, two prizes, to the amount of £100 (which would be proportionately divided), for the best model for a medal to celebrate the great British naval victory off the Horn Reef. The medal or medals would be struck under the auspices of the Royal Numismatic Society and any profits arising would be devoted to the Fund for the Relief of Disabled Seamen. For judging the merits of designs submitted I have secured the valuable assistance of Mr. G. F. Hill, Keeper of the Coin Department in the British Museum and of Mr. E. R. Maclagan of the Sculpture Department of the Victoria and Albert Museum. It is greatly to be hoped that a standard may thus be set that should help to purge our medallic and monetary art of its present decadent productions, on which surfaces are worn before they are used and even our Gracious Sovereign is rendered bald before his time! The aim in this case at least will be to combine artistic simplicity with boldness of relief and finish and precision in modelling.

I am, yours faithfully,
ARTHUR EVANS.

Youlbury, Berks, Near Oxford, 19 June, 1916.

Printed details as to conditions or other information may be obtained from the above-named gentlemen. Suggestions as to inscriptions are also invited.

[The late receipt of this interesting letter prevents our expressing our sympathy with Sir Arthur Evans's offer further than by publishing the letter at the last moment under great difficulties. Lack of space obliges us to epitomize only the most essential conditions to be learned in detail by competitors from Mr. Hill or Mr. Maclagan, *viz.*—Reproduction will be "from dies and not by the casting process". The reducing machine will not be used in production, *∴* final models must "be made by hand and eye to the scale of the . . . medal", *i.e.*, not more than $3\frac{1}{2}$ and not less than 2 in. in diameter. The inscription, AVSP. REG. SOC. NVM. (Auspiciis regiae societatis numismatice), should be inserted in the exergue or on the circumference.—N.B. Last day for sending in preliminary designs has been deferred, on our suggestion, from 31 July, as originally stated, to 15 August.—THE EDITORS.]

REVIEWS

ART IN FLANDERS; MAX ROOSES; 342 + viii pp., 608 fig., 4 col.-pl. ("Ars una" series.) London (Heinemann), 6s.

It is a hard task to condense within the scope of a miniature volume such formidable material as the history of Flemish art, in all its different branches, from the earliest times up to the present day; it might be easier to develop the theme at leisure in some big quarto than to select just the essential features, and to draw, with a never failing hand, a clear and adequate outline. In fact the attempt has never been made before, and it is no slight honour to Rooses to have crowned his career with a complete history of Flemish art, as he started it, forty years ago, with a history of the Antwerp school of painting. Whoever knows Rooses's former works may safely anticipate the merits and shortcomings of the present volume. It brings no surprise. The author proves to have wonderfully extended his knowledge, but neither his æsthetic conceptions nor his general views on the essence and development of art evolved throughout his life. He often speaks a language and utters appreciations that make us stare, as if they came from another age; he steadily and methodically compiled facts, dates and names, but did not keep in touch with the new ideas and conceptions progressively arising around him. The most attractive pages in this book are those—I will not say on Rubens himself, for there are far better opportunities elsewhere of reading Rooses about his hero—but on Rubens's immediate predecessors, his contemporaries, his pupils, and even his imitators. In fact, this chapter of the history of Flemish painting has been much neglected by contemporary writers, and Rooses proves that it deserves a better fate. He will no doubt remain for many years the chief authority on this head, and it is fortunate that his knowledge has been so recently summarized here. Round this nucleus he groups the earlier and later development of Flemish art. As he justly points out in the preface, miniature painting has played an important part in this evolution; he devotes special attention to it, and more than 70 miniatures, ranging from the 11th to the 16th century, are reproduced and described in the text. But the author fails to discriminate where the miniaturists have really innovated, in Flanders and even in Europe, and where their art remained merely a handicraft, tributary to the movement prevailing in their own country or abroad. The order in which he chooses to describe some "Berri" manuscripts is quite typical: he mentions the "Heures de Turin" first, then the Heures by "Jacquemart de Hesdin" (Brussels), and last the "Heures de Chantilly". He is not aware of the wonderful things which were just being evolved at that time. For Rooses, the Van Eycks still remain perfectly "inexplicable" (p. 74); nor has he grasped what their apparition really means; in *The Nativity* by Petrus Christus (Berlin), for instance, he discovers "the earliest landscape known to us by a painter properly so-called" (p.

80); for him, it is Van der Goes "who led the Flemish school to a new path which it was to follow for a long period, namely, that of realism" (p. 103); it is Quinten Matsys who deserves the name of "the first complete painter, the first absolute artist whom we meet with in his art" (p. 122); and again, when he says, describing a picture, that "the freshness of the grass, and of the flowers, the elegance and grandeur of the trees, the picturesque charm of the rocks, reveal a deep love of nature, . . . everything proclaims that art has entered upon a new path" (p. 118), this is by no means applied to the Van Eycks, as one could expect, but to . . . Gheeraerd David! The subsequent evolution of Flemish painting is not made much clearer by secluding to a large special chapter the artists under Italian influence, down to Martin de Vos and Otto Venius. The series, including Justus of Ghent, might as well have been opened by Melchior Broederlam and the Limburg brothers, whose works more positively show Italian influences, unnoticed by the author; in fact, the division on this extensive scale is an arbitrary one; it disturbs the chronological order, and does not throw sufficient light upon one of the most captivating episodes in Flemish art: the competition between the two principal tendencies. Besides the miniatures, some attention is paid to the tapestries (the Angers tapestries after John of Bruges are omitted, this artist being only mentioned as a miniaturist), but not the slightest reference is made to monumental wall decoration, nor to the splendidly developed branch of glass painting. One single cartoon of a stained glass window (by Pieter Coeck) is reproduced . . . amongst engravings! The "minor arts" are likewise shuffled away. Only a few early metal works are noticed, but no allusion is made to the capital importance of these arts in later years, specially at the beginning of the renaissance.

The gaps and disproportions of Rooses's general scheme are even more strikingly illustrated by the following figures. Out of the 608 reproductions over 500, including all the supplemental plates, are paintings, drawings, engravings, etc.; 57 only are devoted to sculpture, and 45 to architecture. The space allowed to the two latter arts is so notoriously inadequate that it would be a desperate attempt to point out deficiencies. We must, however, insist upon one special feature. Rooses, who has spent the largest part of his life in studying Rubens, proves quite incomprehensive of the general evolution of contemporary art, as soon as he departs from the domain of painting proper. He seems not to have realized that Rubens, however mighty his genius may be, was but a factor in a world-wide movement that included sculpture as well as painting, and, before all, architecture. He completely fails to explain the development of this fundamental art during this period, and it is quite characteristic that in the few pages dealing with the subject the term "barocco" not once

appears. The want of space cannot be an excuse here, for the author allows plenty of room to superfluous descriptions of pictures, telling us what is to be seen at the left and what at the right, and whether the Virgin is draped in blue or S. John in red. Here is an example out of hundreds (p. 62):

The month of February (in the *Grimani breviary*) sets before us the details of a rustic scene: the mother is spinning by the door, the father smoking his pipe, the little boy tucking up his dress; the pigeons are pecking the ground, the pig is looking for food, the peasant leading his donkey, and the shepherdess stands near the stable

—and surely the reader is falling asleep.

It is not our aim to record the further imperfections and obvious mistakes abounding in this little volume. As we pointed out in the beginning, the task valiantly assumed by the author was a trying one; and if the work of a recognized authority offers so many points to criticize, we must conclude that times are not yet ripe for a general history of Flemish art. Rooses has been a path-breaker here as on many other occasions, and it would be ungrateful to underrate the real merits of his attempt, notwithstanding its deficiencies.

P. B.

THE ARTISTIC ANATOMY OF TREES; REX VICAT COLE; pp. 347. London (Seeley, Service & Co.), 1916, 7s. 6d. net.

This, the latest volume in the New Art Library, is an interesting and useful work, giving a great deal of information upon the natural history of trees that will prove instructive and agreeable reading to many people, and inculcating at the same time a blameless philosophy to intending artists. For the author is a teacher as well as a painter. In the first place, Mr. Rex Vicat Cole considers trees in relation to painting, a second section of the book treats of what he defines as the anatomy of trees, while the concluding chapters describe the leaves, flowers and fruits of trees with considerable detail and affectionate observation. The two latter divisions of the book are the more direct justification of its title, and indeed might well have been placed in the front, for absorption of the lessons in them would naturally precede their application. By the anatomy of trees, Mr. Rex Vicat Cole means the general principles of their construction. He shows that dependent upon their natural scheme of growth different trees assume different shapes, while he is careful to point out that environment plays as important a part as heredity, so that it is hardly an exaggeration to say that almost any tree can acquire in specially favourable or unfavourable circumstances some of the most distinctive characteristics of another tree. Within limits, size is largely determined by soil, climate and the friendly or unfriendly disposition of the soil—the birch starves without sun, the willow withers in the sand. In the well-drained area of a city park the Lombardy poplar may not reach more than 50 feet in height, a Scotch fir fighting for life on a gravel soil will have the contorted aspect of a holly bush, the spruce in northern latitudes becomes almost a

creeping plant. The oak, least adaptable of all trees, with an inherent tendency to spread till its lateral measurement exceeds its vertical, in a forest will become a tall trunk with a small, dense crown. The elm tree will mimic the oak in shape, and the hornbeam will assume the grace of elm or beech at the dictation of the accidents of growth. By the aid of numerous little figures and diagrams the author indicates the factors which should determine the shape of a tree, mentioning in regard to most of the important trees the angle at which the branches leave the parent stem, and the plan upon which they are intended to subdivide according to their buds. But the symmetrical following out of any such plan is defeated in all but a few most fortunate specimens by the struggle for existence. Trees are always fighting foes from without and adapting themselves to adverse conditions. Some buds do not become branches, and the boughs accordingly assume curves and angles of every imaginable form. Lower limbs may be stunted by the overhanging shade of upper limbs, or may be stimulated in the search for light to extend their shoots to extravagant lengths; twigs curve up when primarily designed to curve down, and with similar intent to get the better of opposing destiny leaves twist on their stems. All this interplay gives shape to the tree, dictates its outline on the sky, its contours in mass, and its power of reflecting light, of throwing shadow and of modifying colour. The artist with this knowledge behind his brush understands what he sees, sees the better for the understanding, is protected from technical errors, knows what are the essential lines on which truth depends, and is greatly assisted in any act of selection or suppression which his scheme of composition seems to him to demand. Mr. Rex Vicat Cole's beautiful little illustrations exemplify his teachings very happily in their application not only to the painting and drawing of trees, but of such conspicuous ornaments of the hedge-row as the spindle, the cornel, the viburnum, the maple, and the willow. In the first section of the book, in which he expounds the relation of trees to painting, he includes reproductions of pictures by some of the greatest masters of landscape in their various styles, and most of the works chosen to exemplify the text are world-famous canvasses. In this way he illustrates the employment and treatment of trees by the princes of painting and takes up a sound attitude as an instructor by basing his theories and advice on performances whose splendour no one can gainsay. Whether, however, these same princes would wholly appreciate Mr. Rex Vicat Cole's description of the ideal landscape is open to doubt. Here it is. "A landscape picture must be a decoration for a wall, its colours arranged on a harmonious scheme and applied with surfaces of pleasing qualities, its pattern of light and dark a grand one. The individual parts must be interesting each in its place, and must help to

Reviews

build up the beauty of the whole. Above all the sentiment must be strongly stamped upon it". The book, we must remember, is written for students, and it is right in such a case to take every precaution not to muddle or mystify the reader. Simple teaching is called for, but we do not find the author's meaning clear, while the quoted recipe for a first-class landscape is unsatisfactory. It is based upon the theory that such a recipe is possible, that there is some one way of doing the trick; a fallacy that in many walks of life, and not only in art, has often damaged the good that springs from academic training. The suggestion that there is a sort of picture that is "a decoration" is a dangerous one unless the difficult task is undertaken of explaining in what sense the word decoration is used. Mr. Cole knows, and various passages in his book prove it, that a picture is not decorative either because in its patterns are made in defiance of truth or because its details are wrought out with meticulous accuracy; but he implies that midway between these extremes a picture may occur in which, by some measure of selection not amounting to mendacity and some measure of fidelity not amounting to photography, decorative qualities will appear.

S. S. S.

LEONARDO DA VINCI, THE ARTIST AND THE MAN; OSVALD SIRÉN; revised with the aid of Wm. Rankin and others; xviii+235 pp., 242 illust. Translated into English. (Yale University) (Humphrey Milford) £1 5s.

When Professor Osvald Sirén's book first appeared in Swedish four years ago the hope was expressed in these pages that "it might soon be translated into one of the great European languages, and thus made accessible to a larger audience than that of the Scandinavian countries".¹ The present volume is a testimonial of even wider worth, for it hails from America, and we believe it is destined to remain for many years to come the last word, at any rate in the English language, on "that continent called Leonardo". In according it this high praise I do not forget the imposing volume, also a translation from a Scandinavian tongue, and written by Dr. Jens Thiis, which appeared two years since, but which only covers the earlier period of Leonardo's career; neither do I forget Mr. McCurdy's useful little volume, in Bell's series, or Mr. Herbert Horne's and Dr. Georg Gronau's admirable sketches—for they are little more—all of which are accessible to English readers. But for those who wish not only a sound estimate of Leonardo's art, but a profound survey of Leonardo as a man, this present volume will stand the test of close scrutiny and offer the most delightful reading; for the author has escaped the dry-as-dust German methods of von Seidlitz's two volumes, and has equally well avoided the pitfalls into which Eugene Müntz habitually tumbled through lack of a trained critical faculty. In a word, the book is one to be

confidently recommended to all readers, and if I here venture to criticize some of Dr. Sirén's conclusions I do so in the hope that the modifications which he has had the courage to adopt since his original version was published may be still further extended in a later edition. Indeed, this new translation is admittedly a record of progress in the author's experience, and not a little new matter is introduced which I venture to think shows Dr. Sirén to be moving towards a still wider and more liberal conception of his subject. For instance, he is now disposed to see Leonardo's collaboration in the Uffizi *Annunciation*, at any rate in the angel and in the landscape, a conclusion which surely will one day obtain universal assent; he is sympathetically inclined towards the statuette of the Madonna in the Victoria and Albert Museum "which has all the charm and freshness of a budding genius", he says of the Bénois Madonna (now in the Hermitage at Petrograd) that "all the nude parts have been rendered with a living feeling for form such as no one but Leonardo could have been capable of"; he accepts as authentic—rightly, in our opinion—the androgynous figure of S. John, in the Louvre; the decoration of leaves and branches on the ceiling of the Sala delle Asse in the Castello at Milan is the "unique creation of Leonardo"; of the Leda drawings at Weimar and Chatsworth, falsely ascribed by Morelli to Sodoma, "one may search in vain in the entire range of renaissance art for a female nude with more complicated and expressive movements". These various instances of sympathetic understanding of his subject make it the more remarkable that Dr. Sirén fails to accept as authentic the Liechtenstein portrait "with its peculiar psychic charm", and he is surely wrong in asserting that Dr. Bode holds it to be a free copy of the Pucci portrait instead of *vice versa*. The illustration, too, of the Credi portrait in the Otto Kahn collection at New York shows, in spite of a certain simple charm, what a world of difference lies between the two portraits. And why is the painstaking Boltraffio credited with such inventions as *The Lady with the Weasel*, at Cracow, "with its captivating and expressive movement", or *The Belle Ferronnière*, of the Louvre, "with its hint of something inscrutable in the expression"? The feature which perhaps renders the present volume most acceptable is the comparison constantly invited with contemporary artists of the time, whose compositions (freely illustrated) serve to enhance the originality of Leonardo's mind. In this connection it would have been helpful to the ordinary reader had the plates been numbered or an index provided; on the other hand, we are spared an elaborate system of references such as cumber a German text, and although it is obvious that Dr. Sirén knows his material thoroughly, he has the good taste to conceal his studies and thereby creates a greater artistic effect. One

¹ T. B. in *The Burlington Magazine*, Vol. 21, p. 118.

curious omission may be filled in, the absence of any reference to the Royal Academy copy of *The Last Supper*, which is certainly the best of all existing contemporary copies, painted (it is contended by Dr. Frizzoni and others) by Giampetrino,

Leonardo's imitator and pupil. It is to be hoped that this, as well as the incomparably lovely cartoon, also in the Diploma Gallery, will one day be transferred to the National Gallery, where their beauties could be better seen by all. H. C.

A MONTHLY CHRONICLE

THE NATIONAL ART-COLLECTIONS FUND AND NATIONAL GALLERY.—At the annual meeting of the Fund on 9th June Mr. Witt, in the absence of Lord Crawford at the front, gave an account of activities which his own unsurpassed energy has done much to maintain at high pressure even in war time : these are a part, and an important part, of our fight, since imagination is at the back of everything. Monsieur Vandeveld, one of the most eloquent of living speakers, moved the audience by an account of the ravages of "Governmental Apaches" on the treasures of Belgium, and by his appeal for restitution ; his speech will be preserved in the printed records of the society. A third speech had a special significance for those of us who are concerned with the relation of trustees to the museums they administer. Lord d'Abernon was in the chair, invited as a trustee of the National Gallery ; and in place of the amiable platitudes customary on such occasions he devoted his speech to the setting-out of a practical programme for the better representation of the British school in the National and Tate Galleries. In this he was doubtless a mouthpiece of the officials of those galleries : indeed, he paid a well deserved tribute to the work of Mr. Aitken, and announced his latest triumph, the acquisition, by a generous bequest from Mr. Alexander, of the portraits of his two daughters by Whistler. Thus, within the last month, Rossetti and Whistler have come by their own, and if we could see, alongside of our British masters at Millbank, a choice gallery of their French contemporaries, the modern collection there would be the finest in the world. But the significance of the speech lay not only in its matter but in its attitude. That a trustee should publicly commit himself to a far-seeing programme, and warmly back the schemes and efforts of the director, was both novel and refreshing, and is full of promise for the future. As we look back on the last ten or eleven years of the National Gallery's history we can see that the activity of the Fund, founded at the beginning of that period, has exerted a growing and a transforming influence. At the beginning of the period, which coincided with the immense leap upwards in picture prices and increased drain of our treasures to other countries, the National Gallery seemed to be resigned to apathy. It made no effective effort to obtain adequate grants, and except in one or two instances, like the purchase of the Hals, and the rather extravagant purchase of two Van Dycks, one of which had been better left alone, was content to pick up minor works of art. At

this point the Fund stepped in, practically took over the direction where large initiative was called for, and thus succeeded in saving the Velazquez, Whistler, Stevens, Holbein, Mabuse, Masaccio, Rossettis, not to speak of less striking acquisitions by masters dead or living. With the accession of new blood to the Board a change has taken place. Lord Curzon, Lord d'Abernon and Mr. Benson served on the Committee promoted by the Fund to arrive at a scheme for saving essential masterpieces and to recommend various urgent reforms in administration, and they, with older members of the Board like Lord Plymouth, have effectively co-operated with the Fund in its later schemes. In this way a hearing has been obtained for critical judgment outside of the Board, correcting the play of mutually destructive personal preferences with its negative or capricious results. The close of Sir Charles Holroyd's Direction, necessitated by reasons of health which we all deeply regret, happens at a very critical moment in the history of the gallery. The war will accelerate the drain of our remaining treasures, and has already cut off what public subsidy was at the disposal of the Board. It will be the task of Sir Charles's successor to find, if possible, extraordinary means to meet this situation, and to concentrate all energies and resources on the task, so far as the older masters are concerned, of salvage work for a very small number of pictures. It will make all the difference in the world to him if in this task he has the full-hearted support of his Board, acting for this national emergency in close association with the Fund, and we welcome Lord d'Abernon's departure as a good omen, following upon others, for the next step in the fight. THE EDITORS

THE NATIONAL MONUMENT TO KITCHENER.—Our national monuments in recent years have given rise to much controversy over their character, scale, and especially their position. About all three points in the case of the monument to Lord Kitchener no such question need arise. The place is obviously in the archway of S. Paul's nave corresponding to that occupied by Stevens's *Duke of Wellington*. In the saving of England and of Europe for a second time from a foreign tyranny Kitchener's figure will stand out as that of a leading organizer of victory, and has earned the great vacant place. If that is conceded, the rest follows. To balance the existing monument the new must follow its main architectural lines and grouping ; what is called for is a variation on the fine scheme

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that cost so much in time and travail to its designer. The allegoric groups themselves will readily suggest variations in dealings with the hydras of red-tape and petty calumny. An architect and a sculptor of talent will rejoice at having so many of the conditions fixed; entire vagueness is the enemy of good design, and originality works best within strait limits. The competition for designs should be repeated, but no official decision upon them should be taken till they have been submitted to public criticism. On these terms we might hope for a satisfactory result, even if no genius equal to Stevens were revealed.

D. S. MACCOLL

ROYAL SOCIETY OF PORTRAIT PAINTERS.—The leading feature of this exhibition at the Grafton Galleries is a collection of portrait drawings by Mr. Sargent, arranged by Miss Elizabeth Asquith, the versatile and accomplished "chairman" of the Arts Fund, to whose excellent work the gate-money is devoted. These elaborate charcoal drawings have come to be regarded in recent years as a great artist's conscientious objection clause to further portrait painting in oils. Undoubtedly some of them have seemed at times the *p.p.c.* cards of a wearied or let us say bored craftsman unsheathing the pencil in the cause of friendship more than of art or conviction. But the examples secured by Miss Elizabeth Asquith evince the artist's genuine interest in his sitters. In many of them the spectator will share his curiosity and delight in the character and expression of the faces. The experience can be realized more particularly before the *Lady Ritchie* (21) and the famous *Christian de Wet* (28) (an acquisition envied by public galleries). Here, too, are *Master Anthony Asquith*, *Lady Diana Manners*, *Miss Viola Tree*, *Mrs. Charles Hunter*, and *Master George Lewis*, all as fascinating and radiant on paper as they

must be in real life. Of great beauty are the drawings of the *Guy Benson* (18) and *Capt. Rex Benson* (20). The least satisfactory is that of *George Meredith* (23). Some of the writer's obscurities seem to have affected the artist's medium. The *Sir William Richmond* (34) is among one of several and jostling masterpieces. It may be noted that the two charming heads of the Misses Barnard (37) as children are studies for *Carnation*, *Lily*, *Rose* at the Tate—a piece of information omitted by the catalogue.

After such a very distinguished company in the octagon, it must be confessed that the rest of the exhibition appears a little tame. Colour is, after all, an inadequate substitute for celebrity. Mr. Clive Bell's "significant form" hardly rescues us from the dilemma, in spite of the Omega carpet from which we step into another world, and one very nearly exclaimed another century. Yet there are many admirable and competent portraits, a few of real beauty, and not a few in which the old-fashioned quality of successful likeness disarms all criticism. Mr. Richard Jack's *Sir Robert Chalmers* is an instance (No. 100). It is tremendously official; it propounds the Head of the Treasury, the Governor of Ceylon, and the stern pro-consul. But whatever the picture's faults, the man and his humour reveal themselves under some unpleasant opaque paint below the chin and the stiff, uncomely court costume. Mr. William Ranken, too, gives further proof and justification of the very wide popularity which he now enjoys. If some of his friends and admirers lament that he should have directed his early and brilliant talent towards goals where the laurels seem a trifle garish, there can be no possible doubt of his complete equipment for the line of art he has chosen. He would have distinguished himself in any.

X. X.

AUCTIONS

SOTHEBY will hold four sales during July, lasting together over eight days. 3 July will be the third and last day of the sale of Mr. Robert Drane's varied collection, when lots 348-485, stoneware, earthenware and china; drinking glasses; needlework; Chinese porcelain; Miscellaneous objects; and Stone antiquities will be offered. Some of these are illustrated on two pages of the catalogue, and two other pages illustrate the lots sold on 29 and 30 June. Though the collection is not very large and is mainly composed of small objects, Mr. Drane has the reputation of a curious and discerning collector. Price of catalogue, 1s. From 17 to 20 July will be held a sale of valuable books, illuminated and other MSS., and autograph letters, some 1,150 lots, belonging to many owners, including, (17th) the late Rev. F. Hopkinson, Mr. S. C. Bosanquet, and Mr. H.

Porter; (18th) Sir R. H. Inglis Palgrave, the late Mr. J. J. Greenshields, and the late Mr. Alexander Skene; (19th) the late Rev. A. B. Chalker, and a Persian Prince; and (20th) Mr. Sydney Humphries, the late Sir Nevile Lubbock, K.C.M.G., and Mr. Norman Forbes-Robertson. Among a large number of important lots the following may be noticed: 151-166, a collection of Welsh MSS. made by Sir Bernard Bosanquet, *ob.* 1848; 187, "Achilles Tatius", the first English translation, black letter, pub. "Thos. Creede, 1577", of which no other copy is known; 445, "Alphonsus Riccius", three extremely rare tracts, by an otherwise unknown author, "Paris, Jean Petit (1512)"; 446, "Eadmer, Vita S. Wilfridi, MS. on vellum, Sacc XII"; 495, *etc.*, Mr. Greenshields's 14th and 15th-century MSS. and early printed books, and his autograph letters and MSS. of Burns; 660-80,

Canon Chalker's collection of Tennyson, 1st editions; 743, "Vies des Saintes", "French MS. of the reign of Charles VII"; 747-81, Persian MSS and miniatures; 856, "Edward I, Artycles of the Chartoure and Lybertyes of England called Magna Carta . . . Imprynted by me Robert Wyer (c. 1535)"; 912, "Horae Beatae Mariae . . . ad Usum Romanum . . . Paris, P. Pogouchet pour Simon Vostre, 1498"; 923-34, "A collection of Books privately printed and published for Sydney Humphries, Esq., of Lamport Hall, Northamptonshire. *The entire proceeds, without any deduction whatsoever, will be devoted to the Officers' Families' Fund*"; Shakespeare, 1046, "Folio, 1632", 1047, "An Elizabethan oak cradle, marked in contemporary carving, W. S., 1564" (illustrated); 1048, "The Burbage Portrait of Shakespeare"; 1053, "The Fielding Family Papers". The illustrated catalogue costs 1s. 6d.—21 July and 24 July are the days of sale of 389 lots of "Valuable Autograph Letters and Historical Documents". These are of very great variety and of considerable historical importance; catalogues should be applied for to Messrs. Sotheby, 13, Wellington Street, Strand.—On 25 July will be sold some 200 paintings and drawings, notably some belonging to the late Mr. Thomas Way, the well-known lithographer, and an old friend of Whistler's, and in particular, lots 77, *The White Girl*; 78, *Santa Maria della Salute, Venice* (pastel), both of which are illustrated in the catalogue, as is also lot 156, a portrait "belonging to an unnamed owner", signed and dated "Fournier à la Haye, 1749," *William Anne Keppel*, 2nd Earl of Albemarle, 1702-54. Lot 137, "A Triptych in

three Gothic pointed panels, in tempera, attributed to Allegretto Nuzi da Fabriano", and, indeed, all the Way lots, 31, etc., should receive attention. Illustrated catalogue, 1s.

HODGSON, 115, Chancery Lane, will sell, 1 July, the first portion of the late Mr. A. M. Broadley's library which is chiefly remarkable for some 620 books, elaborately "grangerized" by the owner, who devoted a great deal of time and energy to that practice and wrote a pamphlet in favour of it. The objections raised against "grangerizing" are merely pedantic and arise from a tendency to prefer the form of a book to its contents, while the vast majority of the books cut up for the purpose become more useful than they ever were when whole. Mr. Broadley's "grangerized" books represent the useful residuum of nearly 600 volumes, and were nearly all made by himself. Among them are a copy of Everitt's "History of Caricaturists" in one volume, Dr. Holland Rose's "Life of Napoleon", two vols., which, together with Lord Rosebery's "Napoleon: the last Phase", is enlarged to 28 large folios. The "Napoleon" was Mr. Broadley's *magnum opus* as a "grangerizer", and taken with 18 other similar volumes on the same subject, must form one of the most important Napoleon collections in existence. The first portion of the sale includes mainly the books on Art, several very interesting "grangerized" sets on Dr. Johnson and his circle; a number of books on London; and a collection of rare books with coloured plates by Rowlandson, Cruikshank and other contemporary illustrators.

PERIODICALS

SCANDINAVIAN

TIDSKRIFT FÖR KONSTVETENSKAP. Vol. 1, No. 1. Lund, 1916. This is the first number of a new Swedish quarterly, devoted to the scientific study of art history, as the *raison d'être* of which the editors justly point out the remarkable growth of interest in art and art history which has lately taken place in Sweden. *The Burlington Magazine* tenders a hearty welcome to our new contemporary, which, if the standard of the first issues is maintained, will prove a valuable addition to the periodical literature on our subject. Articles appealing primarily to a Scandinavian audience form naturally a considerable proportion of the contents of this publication, which, however, also includes several contributions of a more general interest. In the present issue DR. HULTMARK writes on Alexander Roslin's sojourn at Vienna (1777-8), reproducing for the first time Roslin's portraits of Prince Liechtenstein and the Archduchess Maria Christina, and recounting the entertaining story of the fruitless efforts of Marie-Antoinette to induce Maria Theresia to sit for her portrait to Roslin; the letters exchanged between mother and daughter on this subject are very characteristic, Marie-Antoinette's final reference to the matter being "*Je ne savais pas que Rosceline fût si indiscret pour la longueur de ses séances; j'aurais eu garde de le proposer à ma chère maman*". —DR. ASPLUND publishes a number of early foreign portrait miniatures in Swedish collections, putting forward attributions, more or less convincing, to Nicholas Hilliard, Isaac Oliver, Samuel Cooper, Jean Petitot, Pierre Prieur and Josias Barbette. —DR. RYDBECK contributes the first instalment of a paper on renaissance and baroque sculpture in Skåne, discussing the use of fragments of mediæval works of art by later artists. —DR. ROOSVAL ascribes to Bernt

Notke, the Lubeck 15th-century sculptor, two remarkable works: a *S. Thomas a Becket*, formerly in the church of Skepptuna and now in the Historical Museum at Stockholm, and a *S. John the Evangelist* in the Marienkirche at Lubeck. —DR. ROMDAHL discusses certain points in connection with the history of the cathedral of Linköping, and M. MADSEN contributes a brief memoir of Vilhelm Hammershøi, the Danish painter. —Reviews, bibliographies and a chronicle of current events conclude the number.

No. 2. —DR. BRISING reconstructs a number of lost sculptures by J. T. Sergel, with the aid of sketches by that artist. —M. MARIO KROHN publishes two interesting busts from the studio of Bernini, now in the Glyptothek at Copenhagen: one, in bronze, of Pope Paul V, the other, a much later work, in marble, possibly representing Cardinal Francesco Barberini. The former was previously in the Museo Borghese at Rome, and M. Krohn is able to show that—contrary to the supposition of Frascchetti—it is not identical with a statue of Paul V formerly in the Gesù, and that it is a companion piece to a bust of Gregory XV sold at the Bardini sale in London in 1899. —Second instalment of DR. RYDBECK's article referred to above. —DR. LOOSTRÖM publishes information concerning the history of Svartsjö Castle. —PROF. WIDE writes on an archaic Attic bas-relief in the museum at Athens, contending that it does not represent, as generally supposed, a dying victor in a race, but a man in his full strength—a conclusion at which, as Prof. Wide points out, M. Lechat had independently arrived as far back as 1904. —M. LEXOW contributes a suggestive paper on "the nameless style between the Baroque and the Rococo", proposing to call it the Rationalist style.

Periodicals

ORD OCH BILD, Vol. XXIV, Nos. 1-12. Stockholm, 1915.

The twenty-fourth volume of this excellent magazine fully maintains the standard of those that have preceded it. Among the many well illustrated articles on artistic subjects, the following may be singled out for mention: No. 2. DR. GUMMERUS describes the palace of Diocletian at Spalato. —No. 4. M. RICHARD BERGH, the newly appointed director of the National Museum at Stockholm, develops some interesting points of view concerning the arrangement of museums. —No. 5. M. MOSELIUS writes on a remarkable collection of Swedish pictures of the eighties and nineties of the last century, recently presented to the National Museum at Stockholm. —No. 6. M. FÄHRÆUS contributes an appreciation of Chinese painting. —No. 7. M. GADELIUS discusses the subject of insanity and artistic production, the illustrations of this article including several highly interesting pictures and drawings executed by insane persons. —No. 10. DR. LINDBLOM writes on early illustrations (woodcuts, pictures and woodcarvings) of the *Revelations of S. Bridget*—a valuable contribution to mediæval iconography. —No. 11. M. AHLMANN compares and contrasts Albert Engström, the Swedish cartoonist, and Jean Louis Forain. —No. 12. MME. WAERN writes on Auguste Rodin as expositor of the beauties of the French cathedrals, and compares him with Villard de Honnecourt.

KUNSTMUSEETS AARSSKRIFT, Vol. II. Copenhagen, 1915.

The second volume of the annual of the Museum of Art at Copenhagen opens with an interesting appreciation, by DR. BECKETT, of one of the most popular statues of Denmark, the monument, by H. V. Bissen, commemorating the victory at Fredericia on July 6, 1849—a work which marks the first break with the strictly classicist tradition of Thorvaldsen, and the connection of which with the art of Raphael and Rauch is illuminated by the writer. —The next three articles deal with works by French 19th-century painters in public collections in Copenhagen, M. OPPERMAN writing on *The Protest at Versailles*, by Delacroix, M. MOLLER on *Don Quixote and Sancho Panza*, by Daumier (both works recent acquisitions), and M. KARL MADSEN on pictures and drawings by Théodore Rousseau. —M. MARIO KROHN traces the evolution of the motive of *The Three Graces* in the art of Thorvaldsen, reproducing a number of exquisite drawings by the master. We are glad to understand that M. Krohn has lately been appointed director of the Thorvaldsen Museum at Copenhagen, where various important schemes of restoration and rearrangement will shortly be carried out: much to be welcomed is the proposal to give a fuller

display than hitherto of the master's models and sketches. —M. FALCK writes on a drawing by Rembrandt of the *Noli me tangere*, formerly in the collection of M. Emil Bloch at Copenhagen, and lately acquired for the Copenhagen Print Room; the drawing (Hofstede de Groot, No. 8) is a study for the picture at Brunswick of 1651. —M. KARL MADSEN discusses a set of four large pictures in the collection of Baron Reedtz-Thott, at Gaunö, containing allegories of the profession of the physician, similar in idea to a set of four engravings by Hendrick Goltzius. The pictures at Gaunö are ascribed by M. Madsen to the Dutch early 17th-century painter Werner van Valckert. —M. CHRISTIAN KROHG contributes information concerning the pictures by him in the Copenhagen Museum. —DR. POULSEN discusses two Roman portrait sculptures in the Ny Carlsberg Glyptotek, one a bust of a young woman, whom Dr. Poulsen tentatively identifies with Cornificia, the daughter of Marcus Aurelius, and the other a head of Gordian I. —M. MADSEN publishes two portrait groups by Denner, recent acquisitions for the Copenhagen Museum. —Note among the other articles in this volume a paper by DR. WANSCHER on the subject of the composition of colour of the old masters; and an article by M. MADSEN on Abraham Wuchters, a Dutch painter working in Denmark, where he died in 1682. W.

FRENCH

L'ART FRANÇAIS MODERNE, January 1916.

The Burlington Magazine is happy to extend a cordial welcome to this new periodical, the organ of "L'Art français moderne", a society formed in 1914 with the object of furthering the industrial arts of France. The present number contains, besides a statement of the objects of the society and a list of the members of the committee, a very informing and well illustrated article by M. RAYMOND KOECHLIN, treating of the various currents in modern French art life and insisting upon the independence of contemporary French artists of any inspiration from Germany. W.

LES ARTS.

We congratulate our contemporary "Les Arts", published by MM. Goupil, on the appearance of the numbers which were preparing for issue in August and September 1914, and the inauguration of a new series in April 1916. In this new issue an account is given of destruction of works of art in France and Belgium. The re-appearance of this art-magazine is in itself evidence of the indomitable spirit and power of recovery which is characteristic of the French nation.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

GRANT RICHARDS, S. Martin's St., W.C.

CADELL (F. C. B.). Jack and Tommy; 20 colour-lithographs; 5s.

If these cartoons are not supremely original—suggesting memories both of M. Matisse and "Simplicissimus"—they are by no means devoid of the comic spirit nor of attractive colour. The excellence of the reproduction deserves acknowledgment.

HOEPLI, Milan.

VENTURI (Adolfo). Storia dell' Arte italiana, VII, La Pittura del Quattrocento, pts. IV, xlv + 1,153 pp., 817 illust., L. 32.

For notice of Vol. i-vii see pp. 161, etc.

LAGERSTRÖM BRÖD., Stockholm.

Konsthistoriska Sällskapets Publikation; 1915, pp., fig.; 1916, 109 pp., 122 fig. [350 numbered copies, of which 200 are for public sale]; Kr. 7'50 each year.

The first two publications of a society presided over by the Crown Prince of Sweden, and among the committee of which are Dr. Osvald Sirén, Hr. Johnny Roosval, Hr. Karl Asplund, and Prof. Evert Wrangel.

MACMILLAN CO., New York.

THORNDIKE (Ashley H.). Shakespeare's Theater; xiv + 472 pp., 29 illust., \$2'50.

SCRIBNER, New York.

MATHER, jr. (Frank Jewett). Estimates in Art; xi + 315 pp., 10 illust., \$1'50.

SHERMAN, New York (copyright).

CLARK (Eliot). Alexander Wyant; 69 pp., 15 illust.; 300 copies on Dutch hand-made paper, privately printed by Frederic Fairchild Sherman, \$12'50.

WERNER LAURIE, 14, Clifford's Inn, E.C.

DRAKE (Maurice and Wilfred). Saints and their Emblems; foreword by Aymer Vallance; xiii + 235 pp., 12 pl. from photographs and drawings by Wilfred Drake; £2 2s.

PAMPHLETS, REPORTS, ETC.—National Art-Collections Fund, 12th Annual Report, 1915; 70 pp., 12 pp. of illust. (Queen Anne's Chambers, Tothill St., Westminster)—Victoria and Albert Museum, Revue of the principal Acquisitions during the year 1915; 4to., ii + 79 pp., 20 pl., 34 fig., 1s.

PERIODICALS.—American Art News (weekly)—Apollon—Bulletin of the Alliance Française (fortnightly)—Fine Art Trade Journal (monthly)—Illustrated London News (weekly)—Kokka, 311, 312—Minneapolis, Institute of Arts, Bulletin, v, 5—New York, Metropolitan Museum, Bulletin, xi, 5—Onze Kunst, xv, 6—Polish Tribune, 14—The Quarterly Notebook (Kansas City), 1, 1—Revista Nova (Barcelona), 11, 33, 34—Stolitz i Usadba, 57, 58—Tidskrift för Konstvetenskap (Lund, Sweden), Aarg. 1, häft 1, 2—Town Planning Review, vi, 4.

TRADE CATALOGUES, ETC.—Nijhoff, Lange Voorhout 9, La Haye; Cat. 415 Livres anciens et modernes en vente aux prix marqués—Norstedts Nyheter, May (recent publications of Norstedt, Stockholm).



AN ENGLISH AUTUMN AFTERNOON: BY FORD MADOX BROWN (THE BIRMINGHAM ART GALLERY. PRESENTED BY THE TRUSTEES OF THE PUBLIC PICTURE GALLERY FUND.)

FORD MADOX BROWN AT BIRMINGHAM

BY SIR WHITWORTH WALLIS

THE *English Autumn Afternoon*, Madox Brown's most famous landscape, recently presented to the City Council and reproduced here, was begun in September 1852, from the artist's "back window" at Hampstead, in the same year that the *Last of England* and *Work* were painted. It was finished in the two succeeding years. In the painter's own words :

It is a literal transcript of the scenery around London as looked at from Hampstead. The smoke is seen rising half-way above the fantastic shaped small, distant cumuli which accompany particularly fine weather. The upper portion of the sky would be blue, as seen reflected in the youth's hat, the grey mist of autumn only rising a certain height. The time is 3 p.m., when late in October the shadows already lie long and the sun's rays (coming from behind us in the work) are preternaturally glowing, as in rivalry of the foliage.

The picture was acquired on November 23rd, 1861, by Mr. George Rae, in whose fine collection it has remained until now. This was Mr. Rae's first purchase from Madox Brown. It was exhibited at the International Exhibition, 1862. From Mr. Rae's collection the National Gallery has recently acquired no fewer than nine famous Rossettis and two works by Madox Brown. It is fitting that this picture should find a home in Birmingham, as the artist himself expressed to me, in 1891, a wish that, should Mr. Rae ever part with the *Autumn Afternoon*, I should make every effort to obtain it for the Birmingham Art Gallery, so that it might hang beside the *Last of England*, which we had then just acquired.

The *Autumn Afternoon* was amongst the works selected from the Rae collection by the trustees of the National Gallery, but on ascertaining the views of the Rae family and the desire of the painter impressed upon me, they generously relinquished it.

Another picture presented at the same time is the *Death of Tristram*, for which a water-colour sketch was made in 1863. The design was made for Messrs. Morris, Faulkner and Co. Mr. Rae commissioned this picture in 1864. It is one of the series of designs for stained glass depicting the story of Tristram and La Belle Iseult, as told in Mallory's "Morte d'Arthur". Other designs of the series were made by Burne-Jones and Arthur Hughes, four of which are already in the possession of the Birmingham Art Gallery.

These important pictures, together with a fine pen-and-ink drawing of *The Entombment* by the same artist, have been presented by the Trustees of the Public Picture Gallery Fund, the generous donors of many of our finest works.

The collection at Birmingham now includes the following works by Madox Brown : *The Last of England*, *English Autumn Afternoon*, *Walton-on-the-Naze*, *Finding of Don Juan by Haidée*, *Elijah and the Widow's Son* (of which a replica is in the Victoria and Albert Museum), *Death of Tristram*, *Miss Iza Hardy*, together with several cartoons and a hundred or more drawings.

THE CALUMNY OF APELLES, BY BREU

BY CAMPBELL DODGSON

IT was a favourite exercise of the painters of the renaissance to reconstruct from Lucian's verbal description the allegorical painting of *Calumny* by Apelles. It may be convenient, for the better understanding of the illustrations, to reprint here the text of one of the most graphic descriptions that we possess of a Greek picture, without relating the circumstances of its origin, since the story is involved in chronological difficulties on which there is no need now to dwell.

On the right-hand side [writes Lucian] sits a man with ears almost as large as Midas's, stretching forth his hand towards the figure of Calumny, who appears at a distance coming up to him ; he is attended by two women, who, I imagine, represent Ignorance and Suspicion. From the other side approaches Calumny, in the form of a woman, to the last degree beautiful, but seeming warm and inflamed, as full of anger and resentment, bearing a lighted torch in her left hand, and with her right dragging by the hair of his head a young man, who lifts up his eyes to heaven, as calling the gods to witness his innocence. Before her stands a pale, ugly figure, with sharp eyes, and emaciated, like a man worn down by disease, which we easily perceive is meant for Envy ; and behind are two women, who seem to be employed in dressing, adorning and assisting her, one

of whom, as my interpreter informed me, was Treachery, and the other Deceit. At some distance, in the back part of the picture, stood a woman, in a mourning habit, all torn and ragged, which, we were told, represented Penitence ; as she turned her eyes back, she blushed and wept at the sight of Truth, who was approaching towards her.¹

Several translations of Lucian's treatise were made in Italy during the 15th century, but his description of the picture by Apelles gained currency especially through being quoted by Leo Battista Alberti in his "De pictura", which he completed in Latin in 1435 and in Italian a year later. The most celebrated picture of the *Calumny of Apelles* is that by Botticelli in the Uffizi, but Richard Förster, in his learned article on this subject,² enumerates several other versions by Italian artists (Raphael, Garofalo, Penni, Franciabigio, etc.), one of which, Signorelli's fresco in the Palazzo Petrucci at Siena, is only known by a literary description.

¹ Lucian, *Περὶ τοῦ μὴ ῥαδίως πιστεῖν διαβολῇ*, translated by T. Francklin ; quoted by Herbert P. Horne, Sandro Botticelli, 1898, p. 259.

² *Die Verläumdung des Apelles in der Renaissance*, Jahrb. d. kgl. preuss. Kunstsammlungen, 1887, viii, 29, 89.

"The Calumny of Apelles", by Breu

A *Calumny* by F. Zuccaro, not strictly following Lucian, is at Hampton Court. Of the German representations of *Calumny*, only Dürer's large drawing in the Albertina and a woodcut by Flötner are of any considerable importance, though a Basle title-page contains a composition by Ambrosius Holbein earlier than either.

One of the most notable of the Italian compositions is the very beautiful drawing in the British Museum [PLATE I, A] generally ascribed to Mantegna, though Dr. Kristeller, in his monograph on that artist, dismisses it curtly as the work of a pupil.³ The Mantegna drawing, in which the direction of the figures is reversed from that described by Lucian, was published very early in the form of a large engraving by the Venetian artist, Girolamo Mocetto,⁴ represented in the British Museum by four states, of which the first is here reproduced [PLATE I, B]. Mocetto has taken pains to reproduce his original exactly, but the expression of the faces, especially of the loveliest among them, Suspicion and Truth, at the extreme left and right of the composition, has been considerably spoilt and coarsened by the engraver's hand. What lends a peculiar interest to Mocetto's print is the fact that he has chosen for the scene of the action, which Mantegna placed against an obliquely shaded background, the Campo di SS. Giovanni e Paolo at Venice,⁵ with the Scuola di San Marco and the equestrian statue of Bartolommeo Colleoni, then recently unveiled (in 1496). The whole of this architectural background is seen in reverse.

Besides the original drawing and the engraving by Mocetto, the British Museum has possessed since 1860 the fine copy made from the drawing itself, while it was in the Van der Schelling collection at Amsterdam, by Rembrandt.⁶ The recent gift of Sir Edward Poynter, P.R.A., has added to the same collection yet another member of this interesting series of *Calumnies*, which has hitherto remained unknown [PLATE II, C]. It is a German copy, not from the Mantegna drawing, but from the Mocetto engraving; not a literal transcript, but a free version with original additions and a thoroughgoing transformation into the Northern idiom which instantly betrays to an eye accustomed to his peculiarities the name of the artist to whom the version must be ascribed. It is by Jörg Breu the elder, of Augsburg (d. 1537),⁷ and may be dated approximately 1515 from the close resemblance which it bears to works of that and the following year, the woodcuts in "Vartoman's Travels", Wolfgang von Maen's "Leiden Jesu

Christi", and the Regensburg and Constance breviaries printed by Ratdolt, and the marginal drawings by Breu in the Besançon fragment of the prayer-book of Maximilian, many of which are adaptations of Italian nielli. From many indications in his woodcuts it is generally believed that Breu visited Venice about 1514-15, and this newly discovered free copy from Mocetto is one more proof of his acquaintance with Venetian art. The shading with oblique parallel lines of the two figures in the background, Ignorance and Deception, and on the face of the long-eared king, is most characteristic of Breu; the lines slant, as a rule, from left to right in the drawings and from right to left in the woodcuts, where the direction in which they were originally drawn upon the block becomes reversed in printing. A marked instance of this, fit for comparison with the present drawing, is seen in the cut on the title-page of "Vartoman",⁸ which shows the author presenting his book to the Duchess of Urbino. The wrinkles in the drapery, especially on the king's sleeve and on the robes of Calumny, Invidia and Insidia, are also typical, and may be matched in the woodcuts of the Constance breviary, where the face of Envy and that of Penitence also find their analogues. The treatment of the architectural background varies in a very interesting manner from that of Mocetto. Breu has preserved all the main outlines, but little else, his treatment becoming more and more sketchy as he proceeds from left to right, so that he omits the arcading and door upon the façade of the church, and has sketched in only a slight suggestion of the adjacent Scuola. His most significant change, however, and one which produces a happy effect upon the composition, is the introduction of four columns which appear to support a loggia, under which the action in the foreground must now be supposed to take place. This may be an afterthought, for the outline of the base of the column in the right foreground is drawn across the finished end of Truth's robe, which ought to disappear behind the base; on the other hand, the column rising above the king and Ignorance does not cross the lines of the distant houses, but these have been deliberately interrupted to leave space for it. It seems, therefore, that Breu drew the group of figures first and then inserted the whole of his architectural background, both what he took from Mocetto and what he added of his own invention. It will be noticed that the square tower on the extreme left is entirely his own. The straight lines slanting from left and right towards the capitals of the two outer columns of the loggia must be indications of perspective, such as occur in much greater number in Breu's drawing of the *Death of Lucretia* at Budapest, for if they represented iron rods for the support of the architecture,

³ Reproduced, Dürer Society, III, 18.

⁴ B. xiii, 113, 10; P. v, 137, 11; *Brit. Mus. Cat.*, p. 464, no. 9.

⁵ One of the stained-glass windows in the church of SS. Giovanni e Paolo is signed by Mocetto.

⁶ Reproduced, Lippmann, I, 119. See Hind, *Cat. of D. and F. Drawings in the Brit. Mus.*, I, 34, 80.

⁷ The chief authorities on this artist are cited in the *Cat. of German and Flemish Woodcuts in the Brit. Mus.*, II, 108 and 423.

⁸ Reproduced by Dörnhöffer, *Vienna Jahrbuch*, xviii, 21.



(A) PENCIL DRAWING



(B) ENGRAVING BY GIROLAMO MOCETTO, 1ST STATE. 325 x 457 MM.

“The Calumny of Apelles”, by Breu

such as we often see in a corresponding position in actual buildings of this kind in Italy, they would have to start from a corresponding position on the inner columns and run straight across. It will be noticed that Colleoni's helmet and armour have been transformed into a hat and feather and a loosely fitting coat.

The names of the persons in the allegory, if written, as we may presume they are, by the artist himself, are, I believe, the only case of an autograph by Breu occurring on any of his drawings.⁹ If we examine the orthography of these inscriptions, we shall see that the writer has endeavoured to copy those on the engraving, but, being no great scholar, has fallen into a few errors. “Sespicione”, “indridia”, “Calimnia”, “mocentia”, “penevencia” are, at least, easy to amend; but it is not so easy to make anything of “adiporone” till we see from what it is derived. Mantegna, or whoever wrote the names on the original drawing, put in this case “dceptione”. The first two letters are now, and have probably always been, somewhat illegible, for they have misled every copyist. Mocetto's reading is “adaptione”, which is already

⁹ Breu was the author of a literary work, a chronicle of Augsburg, which has been published in *Die Chroniken der deutschen Städte*, Bd. xxix, Leipzig, 1906. The MS. of this work, however, is not in Breu's autograph, and the only specimen of his writing known to the editor, F. Roth, is a document in the Augsburg archives (quoted on p. 5) relating to his ownership of houses.

ENGLISH PRIMITIVES—I

BY W. R. LETHABY

MASTER WALTER OF COLCHESTER, “THE INCOMPARABLE PAINTER”, c. 1180-1248, AND THE MASTER OF THE CHICHESTER ROUNDEL*



OERMANN'S account of European painting in the Middle Ages is an excellent and trustworthy survey of the whole ground.

During the period of Romanesque art it had been Germany that led; Gothic, on the other hand, is French in its origin and in its development.

The older artists were mainly of the religious orders, and practised several crafts.

The masters of the new age belonged to the middle classes of the towns, and were specialists.

In England the watershed of the two periods of production seems to have been about the middle of the 13th century; before this time the arts were in the main the product of monastic schools. After this time the arts were more and more relinquished to town craftsmen associated in gilds.¹

*The Chichester roundel was illustrated in colour in *The Burlington Magazine*, Oct. 1911. The first two illustrations here are also from drawings by Mr. E. W. Tristram, kindly put at our disposal by the Victoria and Albert Museum.

¹On monastic artists in England see also Prior and Gardner, *Medieval Sculpture*, p. 93.

meaningless; Breu copied correctly just those letters which are wrong, and then proceeded to spoil the next syllable. Rembrandt, in his turn, was puzzled by the original inscription, failed utterly to understand it, and wrote “acnoni”.

Breu's drawings are rare, with the exception of his round designs for glass-painting with subjects from Roman history, the works of mercy, the planets, the occupations of the months, the exploits of Maximilian in warfare and the chase, and the like, of which a considerable number are extant, both in originals and copies. By its resemblance to the drawing at Budapest (for the picture of 1528), already mentioned, and the sketchy character of the background, it may be conjectured that this example was a design for a picture. It is a pen-and-ink drawing on white paper, measuring 142 x 272 mm., and is derived from the choice collection formed by the sculptor, Thomas Banks, R.A. (1735-1805), a large portion of which has descended by inheritance to Sir Edward Poynter. The British Museum is greatly indebted to the President of the Royal Academy for the gift of a drawing which is not only a capital example of a rare artist of the German renaissance, but also of exceptional value to this collection, in which all the other versions of the *Calumny of Apelles* with which it is intimately connected are already assembled. Destiny has willed that it should join them for the completion of the group.

Of several known monastic painters of the 13th century the most famous was Master Walter of Colchester, a monk, and afterwards the sacristan of S. Albans Abbey, who was described by Matthew Paris, himself something of an artist, as “prælectus pictor” and “sculptor et pictor incomparabilis”. He seems also to have been a goldsmith, and he must have been an artist of the type of the monk Theophilus.

A good account of the mediæval painters of S. Albans has been given by Mr. W. Page in “Archæologia” (1902). Of the rise of the school he says:

Art was at this time fostered by the monasteries; indeed, those who practised it were largely drawn from the inmates of the Benedictine houses, and it would seem that, at all events at S. Albans, the Sacrists were themselves workers, and sometimes held the rank of master workmen. . . .

From the time of the first Norman abbot there appears to have been at S. Albans a school of art-workers, which excelled principally in the goldsmith's craft.

During the middle part of the 12th century a splendid shrine was made for the bones of the English proto-martyr by the abbey goldsmiths.

Master Baldwin, a celebrated goldsmith, was sacrist in 1186, Master Walter of Colchester was sacrist in 1213, Master Gilbert of Eversolt was sacrist and master of the

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works in 1218. They seem to have obtained notoriety as master-workmen before they became monks. . . . With the close of the 13th century the monks of S. Albans appear to have ceased to work themselves at painting or the kindred arts. Henceforth the fabric was in the charge of a lay master. The sacrist did not hereafter receive the prefix of master.

Mr. Page thinks that it was Master Walter, the painter, who first made the school of S. Albans famous. He became a monk soon after 1200, in the time of the great building abbot, John de Cella, who seems to have tried to emulate Suger, the magnificent abbot of S. Denis. S. Albans must have been one of the last important schools of art conducted by the monks of the west.

Working with Master Walter

were his brother, Master Simon, Richard, son of Master Simon, and possibly also Alan, the painter, a lay brother. These were the principal workers—the master painters or *magistri*, as Walter and Simon were usually called—who flourished at the abbey during the greater part of the 13th century. We have at the same time references to the workers and pupils under these masters, giving, I think, all the essentials of a school or lodge.

It is recorded that Master Walter and his associates painted seven *tabulae* before the altars of the church which can be identified as having been in the nave. Now on the great square piers of the nave against which these altars stood is a series of remarkable 13th-century paintings. They are mere stains and shadows, but fortunately enough remains to suggest the beauty and the style of these finely set pictures.

It seems exceedingly probable that when the *tabulae* or frontals were made the mural paintings forming the *rescudos* were added.

So far I am in entire accord with Mr. Page, who is an expert student of documents, from whom it is not wise to differ. He goes on to say, however—and here I believe he has been misled by his authorities—

Mr. Waller, Mr. Keyser, Mr. Ridgway Lloyd, and Mr. Bloxham all agree that the easternmost of these paintings is the earliest, and I think I may add was in all probability by the hand of Master Walter of Colchester.

On the contrary, I have no doubt, from a long comparative study of English sculpture and painting, that the most westward of the paintings that on pier 1 [PLATE I, A], is the earliest, being a work of c. 1220, while the most eastward painting can hardly be earlier than 1280. In this latter picture the type of the *Crucifixion* is that of advanced work like that of the Syon cope (c. 1300); and there is some oak foliage which is typical of late 13th-century ornament. The lower panel associated with this *Crucifixion* is the *Coronation of the Virgin*, which again is almost identical in treatment with that of the Syon cope; and some little censing angels have almost a 14th-century character [PLATE I, B].

On the other hand, the *Crucifixion* on pier 1 to the west is hardly free of Byzantinism. The feet were nailed separately like those of the Christ in the *Deposition* subject in the Chapel of the Holy Sepulchre at Winchester Cathedral (c. 1200-1220)

and all the early representations of the *Crucifixion*. Indeed, one of the special interests of this series of *Crucifixion* pictures is that we can follow a gradual change of type, that to the west being the earliest, that to the east the latest, and the others coming between in time as in position. The *Mariola* on pier 1, with its two censing angels, is also typically early 13th century in style. The painting on pier 1 is different from the rest in that the flesh tints have blackened with age. Mr. Tristram tells me that another instance of similar discolouration is to be found in a painting (c. 1200) at Binstead.² Mr. Page says of the figure of S. John standing by the cross that he wears boots; this, however, would be so extraordinary that it is worth while to point out that some appearance of this is only given by the blackening just referred to.

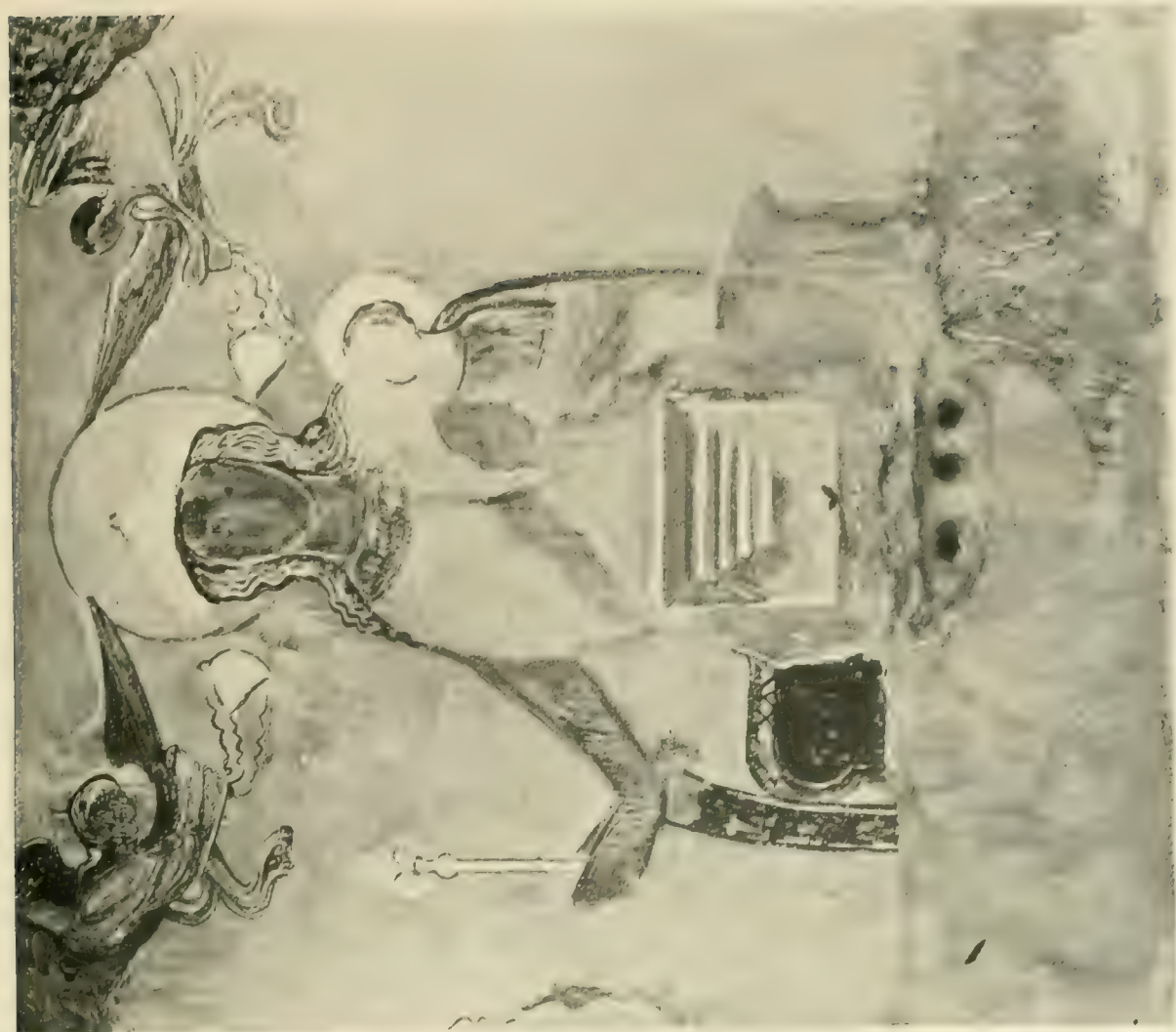
The paintings on piers 2, 3 and 4, although distinctly later in style, must all have been painted in the first half of the 13th century or before the second half was far advanced, and they must belong to the school of Master Walter. The lower panel on pier 2 has a *Mariola* which has much in common with that on pier 1; the *Crucifixion* above it looks as if it had been repainted.

Over an arch in the south transept an angel descending from the clouds is painted as part of a general scheme of decoration; the arch is surrounded by a painted band of early style, and there is similar decoration on the south side of the presbytery. High up between the windows are traces of large figures. The descending angel is so exactly like those on pier 1 which I ascribe to Master Walter, that we must suppose that he also carried out a considerable scheme of painting in the eastern parts of the great church.

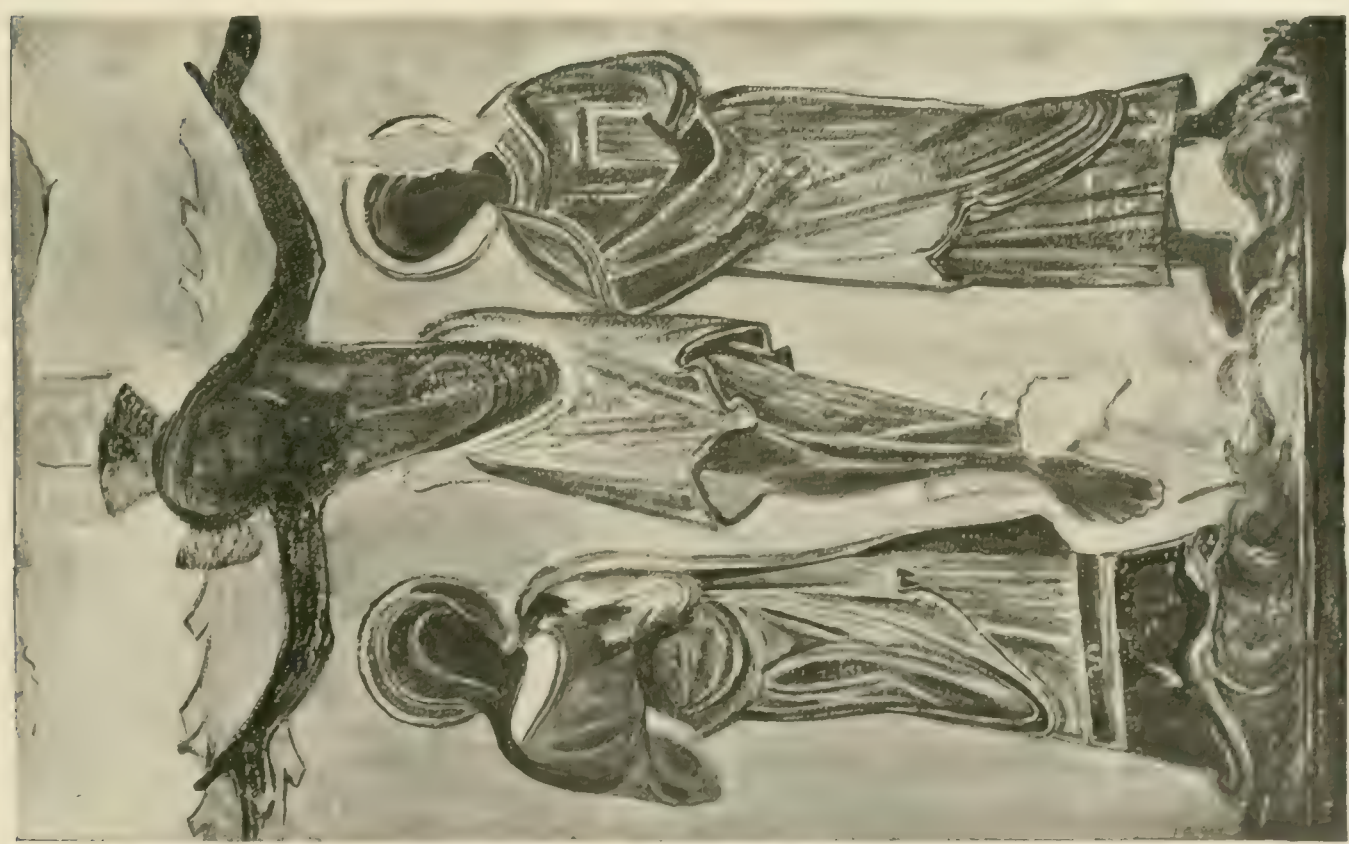
Up to this point I have given only my opinion, and I should hardly have ventured to differ from Mr. Page were it not for some evidence on the question of dating the painting on pier 1, and on the probability that it may be attributed to Master Walter of Colchester. This evidence is to be found in an obituary roll, lately acquired by the British Museum (Egerton, 2849), which has been published in *facsimile* by Sir W. Hope in "*Vetusta Monumenta*" (1906). It was written to announce the death of Lucy, first prioress of the Priory of Holy Cross and S. Mary at Castle Hedingham, Essex, and Sir W. Hope dates it as c. 1230.³ It is 8 in. wide, and headed by three tinted drawings, or rather three bands, comprising four subjects: (1) *The Crucifixion*, *The Virgin and Child*; (2) *Two*

² Mr. P. M. Johnston says it has turned to a dark blue-grey on account of the lead in the pigment. Venturi notes similar discolouration at Assisi in paintings by Cimabue.

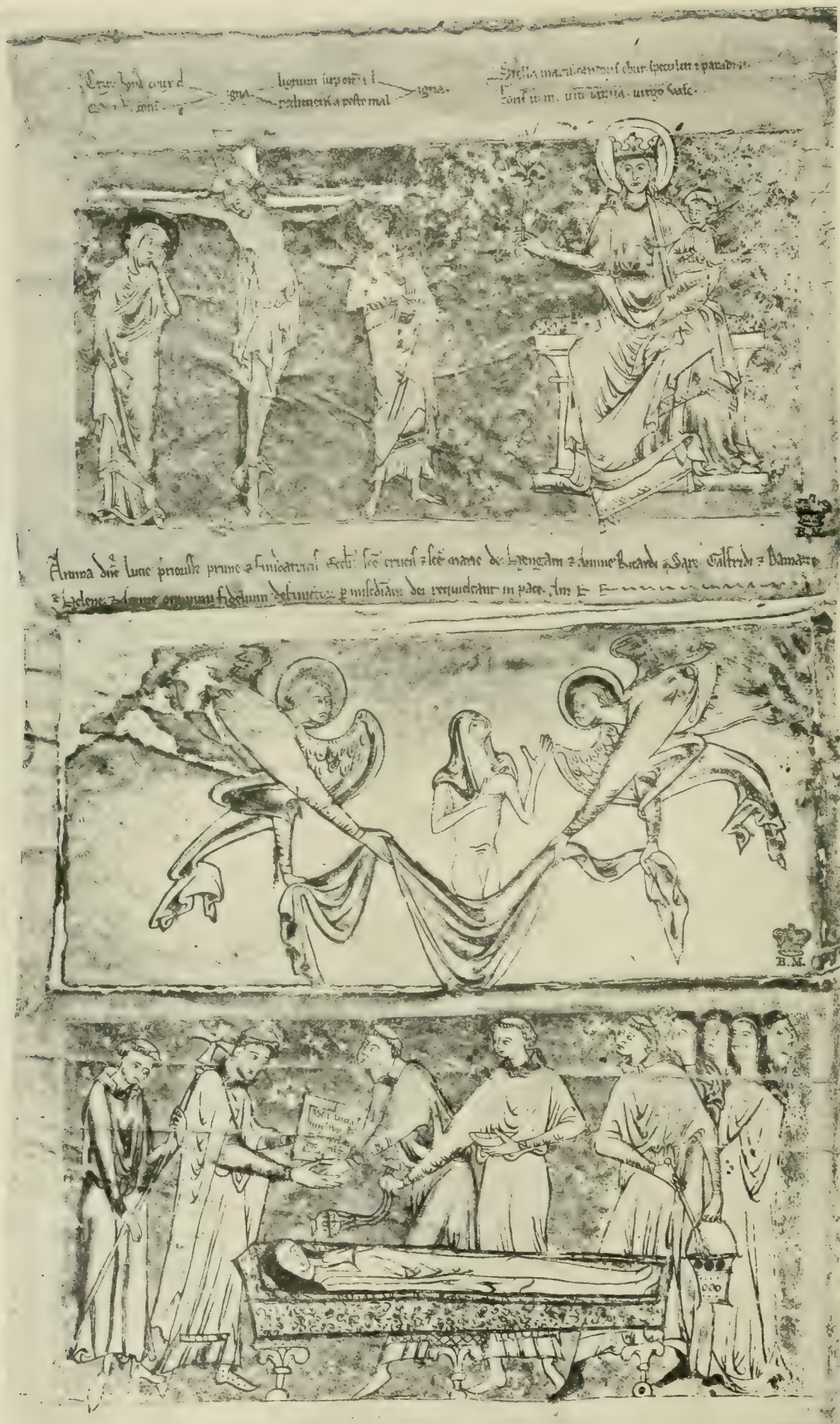
³ Following the editors of the *New Palaeographical Society*, who state that the priory was founded before 1191, that from this and other internal evidence the date of the mortuary roll can hardly be later than 1230, that a date about 1210 is not impossible, but that 1225-30 is the most probable.



THE MARY OF THE WESTERN



THE MARY OF THE WESTERN



"THE CRUCIFIXION" AND "THE VIRGIN AND CHILD"; "THE RECEPTION OF THE SOUL"; AND "THE LAST RITES"; FROM THE OBITUARY ROLL OF LUCY, FIRST PROGRESS OF THE HOLY CROSS AND S. MARY, CASTLE HEDINGHAM, ESSEX, C. 1230

Angels receiving the soul of the Prioress; (3) *The Last Offices for the lady* [PLATE II]. The drawings are only quick sketches, but masterly designs entirely admirable in space filling, grouping, and pose of the figures. They are so like the earliest of the S. Albans paintings that it may not be doubted that they are the work of Master Walter of Colchester, or of one of his brothers in art. The neighbourhood of Castle Hedingham and Colchester suggests a possible cause why this might be so.

The drawing of Christ on the Cross is almost exactly like the earliest picture at S. Albans. The body falls in a long curve, bending so much as to show the cross at the centre; the arms are nearly horizontal and the head is kept high, not dropped below the bar. The body is draped with a simple loin cloth with a roll around the waist. The figures of Mary and John have nimbus with broad borders, the former has a long mantle draped over her head, and there is still some tradition of Saxon art in the style of the figure. The enthroned *Virgin and Child* which is close to the *Crucifixion* is very like the *Mariola* which is associated with the *Crucifixion* picture at S. Albans. The Virgin faces front, has long wavy hair falling on her shoulders and carries in her extended hand a budding rod or sceptre. The angels which dip out of the clouds to bear the soul of the prioress away are also remarkably like those which cense the Virgin at S. Albans, and the other in the south transept; all of them have long trails of floating drapery in a Byzantine manner, such as can hardly be matched in any other English paintings.

Master Walter of Colchester's fame passed beyond the precincts of S. Albans. As Mr. Page says:—

Perhaps his most noteworthy work was the celebrated shrine of S. Thomas of Canterbury . . . He was present at the translation of the body of the saint in 1220. The honour conferred upon him by a rival monastery of selecting him to do this work is a clear indication of the esteem in which he was held.

Did he design the remarkable pavement of stones incised with designs of the *Labours of the Year* which was laid down in front of the shrine at this time? ⁴ The stone and workmanship appear to be French, but it seems probable that he was concerned with them in some way. A year after Master Walter's death (Sept. 2, 1248), King Henry III in ordering that a splendid new lectern should be made for Westminster Abbey directed that it should be like that at S. Albans, and several craftsmen and painters were sent there to do the work. There can hardly be a doubt that the original was by Master Walter.

In *The Burlington Magazine* for October, 1911, Mr. Tristram illustrated a very beautiful 13th-

century roundel, painted on stone, in the Bishop's Chapel at Chichester. It is a *Mariola* and it is clear from the intensity and assured mastery of the style as well as from the fine azure and gold which were used in painting it that it was an extraordinary and costly work. It is probably the most perfect of early English paintings still existing, and if it was not painted by Master Walter, he was not, as Matthew Paris said, incomparable. Together with many resemblances in details to the S. Albans paintings, there is, however, one great difference. The Virgin and Holy Child, instead of gazing out of the picture, turn and look at one another with rapture. Mr. Tristram points out to me that a Virgin and Child once on the walls of the destroyed church of S. John at Winchester regarded one another, so do those embroidered on the blue chasuble (c. 1260) at South Kensington, and so also do the Mother and Child on the crimson *Jesse-tree* cope (c. 1300); but in these there is no approach to the passion of the Chichester painting. This type, contrary to what I thought before, must be later than the frontal figures. Speaking of French sculpture, M. Mâle puts the type of "the mother who smiles at her child" on the threshold of the 14th century.⁵ The Winchester wall-painting was one of many which together show several characteristics in common with the Chichester roundel—so many, in fact, that it becomes probable that the latter must be assigned to the Winchester school. In both we have diapered backgrounds, vair linings to cloaks, and demi-angels issuing from clouds. The Winchester paintings cannot be earlier than the last quarter of the 13th century, yet both they and the roundel hold many of the traditions of Master Walter's practice. Chichester Cathedral was not monastic, and there can hardly have been a local painter who was a great master, so that I am disposed to attribute the picture to a Winchester artist, unless, indeed, it is the work of one of Henry III's painters working in London.

I may here add a few minor observations on this precious Chichester roundel based on a study of Mr. Tristram's copy and on information obtained from him.

It is painted on a smooth disc of stone, presumably thin, and it is divided into two by a vertical joint to the left of the centre. The way in which the painting passes over the joint seems to prove that the panel was painted in place. The fine S. Faith in the vestry at Westminster Abbey is painted in a similar way on smoothed masonry with little, if any, preparation. There are some medallions which are said to show traces of painting in the Lady Chapel at Chichester—are these of the same size and character?

Close by the roundel in the Bishop's Chapel is

⁴ Possibly it might be determined by a careful comparison of calendars to service books whether these designs are English or French.

⁵ It occurs in French MSS. as early as 1260-70.

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a consecration cross in a circle which nearly touches the circle of the picture; the association hardly looks accidental, and there is another consecration cross near by. Is it possible that the one next the picture is a record of its consecration?

The censers are blackened, and appear to have been silvered rather than gilt. The fleurs-de-lis on the background and some borders on the dresses are also discoloured, and these may also have been of silver. A ceiling painted green picked out with gold and silver is mentioned in an order for work at Guildford Castle in 1255-6.⁶ Silver as well as gold was used in the figure paintings of the Painted Chamber at Westminster at the end of the 13th century. The crown and sceptre and the fleurs-de-lis on the Virgin's mantle are gilt. Gold stars on a green background are mentioned in an order of Henry III's in 1232-3 for painting at the Manor of Kennington.⁷ Not only is the ultramarine background spotted with fleurs-de-lis (silver?), but the Virgin's rose-coloured mantle is spotted with exactly similar fleurs-de-lis of gold. This is so singular that there cannot be a doubt that the lilies are used in a symbolic sense. In her hand, as Mr. Tristram noted, "is an apple which bursts into a flowering stem". The symbol of the fruit occurs on the blue chasuble. The Virgin's gown and the Child's tunic are white powdered with groups of spots which seem to be meant for roses.

When I gave the date as c. 1230 I must have been influenced by Mr. P. M. Johnston having dated it about 1200, and by the fact that a *Mariola* of somewhat similar character which is illustrated by Woltmann and Woermann ("History of Painting", fig. 86) seems to be dated 1214, but here there must be some mistake. My conclusions so far are that the roundel was not a mere "wall-painting", but a special and costly work, that it was painted in its place, and that it is later rather than earlier than the middle of the 13th century. Several Italian *Madonnas* figured by Venturi have something of the same character as our roundel (see Vol. v, figs. 35 and 551), and although these are later, I am disposed to think there may have been an Italian, or at least a Byzantine, source for the type.

What made the incomparability of Master Walter must have been his priority; he made the transition from Romanesque to Gothic, and he first adopted types which other English artists took from him. Thus the frontal type of Virgin

which appears on the "Obituary Roll" c. 1230 and at S. Albans perhaps 10 or 20 years earlier was repeated for the rest of the century. He probably introduced the newer type of Christ on the cross with crossed feet. He is recorded to have been the author of a *Mariola* at S. Albans which may have been the direct prototype of the Chichester roundel. Further, his works were vivid and expressed movement; the swooping angels are examples of this, and many years ago I drew, before it was so faded as at present, an angel of the *Annunciation* on one of the S. Albans piers who tripped forward in a charmingly fresh way. The head of the Virgin on the roll with its long rippling hair and big eyes is curiously distinguished and refined for such slight work. In the early part of the 13th century the two chief schools of painting in England were Winchester and S. Albans. When from about 1260 a school was formed at Westminster for the painting of the new abbey buildings Winchester seems to have been drawn on even more than S. Albans. For the development of English painting in the 13th century I would suggest some such scheme as the following: Winchester the oldest school; S. Albans leads from 1200 to 1250, new Winchester development from say 1240 to 1270, rise of Westminster from about 1260.

There were secondary schools at the end of the 13th century at Chertsey, Norwich, Ely and elsewhere. The Chichester roundel is the earliest existing painting in which fine azure, gold and silver are used. The noble painting of S. Faith in the vestry at Westminster which was probably painted about 1268 is the first known in which the "modelling" is expressed by gradated tints and "glazing" rather than by middle tints applied as "drawing". About this time raised gesso work and inlays of glass were introduced in that astonishing work the Westminster retable, the most beautiful work of so early a date in Europe.

NOTE.—Since the above has been in print I have found that Mr. Westlake, in his "Mural Painting" (p. 172), has already given the blackened *Crucifixion* picture at S. Albans as an early work: "The painting may possibly be by Walter of Colchester; there is every evidence in its colour and design of being the work of his period". The painting on the eastern pier is about 1300. He calls attention to the blackened flesh, of which he also mentions examples in France and Germany. "The blackness I have attributed to the use of lead in the flesh tint. The pigment we call red lead . . . as a tinting for flesh appears suddenly about 1200 and suddenly disappears".

⁶ Hudson Turner, *Domestic Architecture*, Vol. 1, p. 246.

⁷ Vol. 1, p. 182.

TWO FLORENTINE SCULPTURES SOLD TO AMERICA

BY OSVALD SIRÉN



At last the remaining two of the so-called Martelli marbles—a *David* statue by Donatello and a *San Giovannino* bust—have found their way to America [PLATE, A, C]. They were bought last spring by Mr. Joseph E. Widener of Philadelphia by the intermediary of Florentine and American art dealers and have now been taken over to Elkins Park. The news is hardly startling because it has been expected for years; the only thing which might surprise us is that these sculptures have not long since been taken to America, as they were on sale in Florence during several years. The main obstacle was, to begin with, the veto of the Italian government on the exportation of these marbles, but when the government, some four or five years ago, bought, for a reduced price, the best of the three sculptures in the Casa Martelli—the statue of S. John the Baptist which is now in the Bargello—the two others were released from the exportation veto. Since that time the obstacle has mainly lain in the price and in the rather uneven quality of the sculptures themselves, which evidently made the collectors and dealers who in later years passed through the Casa Martelli slow and hesitating.

Both pieces are well known to the students of Italian renaissance sculpture; they could be easily seen by anyone who had some familiarity with conditions in Florence, and they have been published in several books on Florentine sculpture. It is only because of their recent removal from their old abode to a more secluded place across the ocean that *The Burlington Magazine* reproduces them for the benefit of those who are not familiar with the sculptures.

The large marble statue of the youthful David with the sling is a quite early work by Donatello, or at least from his studio. The unfinished state of the sculpture makes it rather difficult to decide in how far the master or some assistants worked at it. We should remember that the more finished and important *Abraham* statue, on the Campanile, which is evidently of the same time as the Martelli *David*, was, in large part, executed by Il Rosso, though it is generally regarded as Donatello's work.

The Martelli *David* is, however, already mentioned among Donatello's works by Vasari, though quite shortly. Later authors who have written on this subject speak about the statue in a tone of regret or disappointment, reflecting what they think Donatello himself must have felt before a misshapen work which he left unfinished.

In Dr. von Bode's text to the monumental reproductions in "Denkmaeler der Renaissance Sculptur Toscanas" the statue is shortly mentioned as "much less happy" than the bronze

David and unfinished because the artist felt dissatisfied with his work. Dr. A. G. Meyer in his popular monograph on Donatello speaks more fully of the Martelli statue, comparing it with the model in the Berlin Museum. He assumes that Donatello left the marble statue unfinished:—

Because his chisel had slipped in several parts, but also because he was no longer quite satisfied with the conception which is retained better and with infinitely more freshness in the little Berlin bronze figure [PLATE, D].

Of course, one might ask how it is possible for a great master's hand to slip so badly as it evidently has done in this work. It may, perhaps, have been rather the hand of a less skilled workman which slipped and thus spoiled in part the master's work. This seems to be the conception of Dr. Frida Schottmueller in her very learned treatise on Donatello; she speaks in two different chapters of her book of the Martelli *David* as a studio work partly executed by the hand of a pupil.

As already said, we would hardly venture to decide with certainty in how far Donatello himself has worked on this statue, because its unfinished state affords little or no material for the study of the master's chisel-work. Anyhow, it is evident that he deliberately left the statue unfinished, and the reason for this must, at least in part, have been that too much marble had been chipped away, particularly on the left side of the figure, where the very awkward hand appears. Still, it might well be that the artist found only too late that a too narrow marble block had been selected for the statue. If we compare the statue with the bronze cast of the original sketch (in the Berlin Museum) we can hardly avoid the impression that the original composition would have required a block of quite different proportions—if it had been at all possible to execute such a figure on a large scale in marble. As a matter of fact, the free and complicated movement of the little bronze has become stiff and timid in the marble statue. The vehement turning in the hips and in the neck which gives to the small figure an appearance of youthful energy and alertness is almost obliterated in the large one. He is strictly *frontal*, not composed with a movement "in the round" as is the bronze, and thus produces an impression of flatness, emphasized by the broadly sketched planes of the garment. The figure seems to lack body, to a certain extent, and the silhouette is not interesting. Furthermore, the position of the legs has been modified in an unfortunate way; they have lost their function of energetic support, and look merely like wooden sticks or artificial limbs. The arms show the same lack of vitality and movability; they are hanging almost slack and lie close to the body. The straight lines of the block, out of which the statue was hewn, are strongly felt all through, but they become most obtrusive in the

Two Florentine Sculptures sold to America

lower part of the statue. Still, with all that, the statue has a certain broadness and severity that partly make up for the absence of the finer qualities of modelling and accuracy of detail. It is a work that interests us more through what it reveals of the artist's conceptional intentions than through its actual formal significance.

It is hard to realize that the *San Giovannino* bust of the Casa Martelli [PLATE, C] was long ascribed to the same artist as the *David* statue. The difference in conception and technical treatment between these two sculptures is considerable. If the statue is a rather broadly hewn, rough work, the bust is remarkable for its sensitive modelling, its smoothness and refinement of detail. The attribution of the bust to Donatello has, of course, been contested by all the modern writers who have had anything to say about it, though there is not a consensus of opinion as to whom it should be given instead. Dr. von Bode has published the bust several times as a work by Antonio Rossellino, first in "Denkmaeler der Renaissance Sculptur Toscanas", and then in an article on "Florentine Boy-Busts of the Quattrocento", reprinted in the book "Florentine Sculptors of the Renaissance". He throws an interesting light on this and several similar busts representing sons of noble families under the guise of the young S. John or the Boy-Christ.

Almost more than any other plastic works of the quattrocento, these special child-busts give us a glimpse into the intimate life of the Florentines of those days. They show how religious sentiment permeated every class of the people, and how artlessly they mingled religious belief with the ideals of family life. The great charm of these busts and the closely related *Madonna* compositions of Florentine art lies in this naive idealization of home life, in the love for children and the pure cult of womanhood that speak to us from them.

In the continuation of the same article, when speaking about Antonio Rossellino's child-busts, Dr. von Bode mentions :

The sympathetic Martelli bust of the young Baptist, assigned to Donatello, which might well be the companion to the Boy-Christ formerly belonging to Frau Hainauer in Berlin,

and now in the Pierpont Morgan Library in New York.

If we go into a close comparison of these busts we find, however, that, in spite of an obvious general relationship, they show considerable differences of style and treatment. There is a crispness in Rossellino's bust of the Boy-Christ, as well as in all the rest of his busts and *Madonnas*, that is not to be found, at least not in the same degree, in the bust here illustrated. It is distinguished by a suavity and smoothness that remind us more of Desiderio da Settignano's than of Antonio Rossellino's works. Furthermore the construction of the head and the arrangement of the hair connect the bust with Desiderio's

boys rather than with Rossellino's. Rossellino makes the forehead broader and more prominent and arranges the hair in one lock, or in curls that fall down on the middle of the forehead ; Desiderio on the other hand divides the hair over the forehead which thus becomes less prominent. This is more or less the case in several of Desiderio's busts and statues of boys and angels ; the most striking example of a similar treatment is afforded by the boy who stands to the left of the sarcophagus in the Marsuppini monument in Sta. Croce [PLATE, B]. He is the closest relative of the Martelli *San Giovannino* in Florentine quattrocento sculpture. We must therefore regard this bust as a work by Desiderio da Settignano, not by Rossellino, an opinion that has also been expressed by Marcel Reymond ("La Sculpture Florentine" II, p. 71) and by Professor Venturi ("Storia dell' Arte Italiana", VI, p. 424).

The recognition of this bust as a work by Desiderio makes it indeed by no means less interesting than if it had been by Rossellino. Desiderio is perhaps the more refined of the two, and certainly the rarer. He was Donatello's direct pupil, but his genius was not dramatic like his master's ; it was lyric. It is in the presentation of the evanescent charm of children and young women that he excels. To quote Dr. von Bode :—

To him the representation of the individual Child or Virgin is a never-ending joy, and he has depicted them with a freshness, a transcendent charm attained by no other artist before or since.

As a work by Desiderio the bust will also be of particular interest to students in America ; it is probably the first of its kind in any American collection, while there are at least two marble busts of young boys by Rossellino, the one in the Pierpont Morgan Library and the other in Mr. George Blumenthal's collection. The bust will have the company of another beautiful work by Desiderio in the Widener collection, the sandstone bust of Marietta Strozzi, which, indeed, belongs to the master's most interesting representations of young women, surpassing in beauty and preservation the bust of the same lady in the Morgan Library. Desiderio will thus be remarkably well represented at Elkins Park, and the same is true, though in a more relative sense, of Donatello, because he has already been represented for several years past in the same collection by the magnificent bronze bust of a laughing Amor (from the Duke of Westminster's collection), a work which, in regard to artistic beauty and importance, far excels the Martelli *David*.

[We are obliged to Messrs. P. W. French & Co., of New York, for the use of photographs and for having obtained for us Mr. Widener's consent to the publication of his two sculptures.—ED.]



(A) "DAVID", MARBLE, CASA MARTELLI, BY DONATELLO (MR. J. T. WIDENER)



(C) "HEAD OF PUTTO", DETAIL OF VARNI PPINI MONUMENT, MARBLE; BY DESIDERIO DA SELLIGNANO (LA CROCE, FLORENCE)



(C) S. GIOVANNINO, MARBLE, CASA MARTELLI, BY DESIDERIO DA SELLIGNANO (MR. J. T. WIDENER)



(D) "DAVID", BRONZE, BY DONATELLO (KAISER-FRIEDRICH-MUSEUM, BERLIN)



(A) SUPPOSED PORTRAIT OF RAPHAEL BY HIMSELF (H.M. THE KING, WINDSOR CASTLE)



(B) YOUNG MAN: RIDOLFO GHIRLANDAIO [?], NATIONAL GALLERY, BUDA-PESTH

NOTES ON PICTURES IN THE ROYAL COLLECTIONS—XXXVI

BY LIONEL CUST

ON A SUPPOSED PORTRAIT OF RAPHAEL BY HIMSELF

IN the collection of King Charles I there was a painting at that date considered to be a portrait of Raffaello Sanzio by himself. It does not appear in the catalogue by Van der Doort drawn up in 1639, but is entered in the sale catalogue of the collection a few years later as among the pictures appraised at S. James's Palace.

"A man with a black cap by Raphael—sold to Mr. Houghton, Mr. Hook and others in a dividend as appraised 23 Oct. 1651 for £30", a noteworthy price, as compared to other valuations in the same sale. The picture reappears in the catalogue of King James II's collection as "Raphael's picture in a black habit and black cap done by himself". The entry in the sale catalogue does not provide direct evidence as to whether the portrait was supposed to be that of Raphael by himself when it belonged to Charles I, or was dignified with this name after its recovery for the royal collection.

This portrait has been usually identified with the small portrait on a square panel (16 $\frac{3}{4}$ in.) at Hampton Court Palace, representing a young man with long hair in a black cap and black dress, showing a white shirt over the chest, with a landscape background, in which is seen a building resembling the tomb of Cæcilia Metella on the Appian Way, near Rome. There is evidence, however, to show that this portrait was a gift to King George III, according to one account from Lord Stowell, and to another from Earl Cowper, the latter being the more probable, owing to Earl Cowper's long residence in Italy. This being the case, it was necessary to look elsewhere for the supposed portrait of Raphael which had belonged to James II.

In 1901, when the royal collection of works of art was investigated under the command of King Edward VII, there was found in a private room at Windsor Castle a portrait, sadly neglected and disfigured by age, which bore a record on its frame that it was a portrait of Raphael by himself, and apparently at one time a further indication that it had been the property of Charles I when Prince of Wales. A slight superficial cleaning revealed the portrait of a young man, decidedly Raphaelesque in appearance, and which had evidently been a painting of some singular interest. This portrait represents a young man, life size, with long chestnut-brown hair over his ears. He has a slight moustache and a budding beard. The large brown eyes look wistfully out in wide sockets under broad eyebrows. The nose is long and slightly *rétroussé*, the lips are thick, the chin small and rounded, with a deep cleft between the lower lip and the chin. The young man wears a brown dress, showing a white shirt at the neck, and over the shoulders a

black cloak. On his head is a black hat, peaked at the corners [PLATE I, A].

This portrait has recently had the old varnish removed, and is in a fair state of preservation, although the face has been much rubbed and the modelling perished. It was found to have been painted on a very fine Italian canvas, which had at some recent date been laid down on a very rough canvas like ticking, and at some time the size of the original canvas had been reduced. It now measures about 21 x 16 in.

It is easier to believe that this portrait, which has a fascination of its own, was more likely to be regarded as a possible portrait of Raphael by himself than the much less attractive portrait at Hampton Court. Assuming, in the absence of more direct evidence, that the portrait at Windsor Castle is that which was sold in the collection of Charles I, it is permissible to discuss two questions: Is it a portrait of Raphael, and was it painted by Raphael himself?

Taking the question of Raphael's own portraits first, it is remarkable that in the case of a painter who attained such fame in his own day there should be so few authenticated likenesses, and no painted portrait, which are not the work of his own hand. The list reduces itself to the well-known portrait in the Uffizi at Florence [PLATE C], the head in the *School of Athens* in the Vatican [D], and the seated full-length figure engraved by Marcantonio Raimondi. Of these the portrait in the Uffizi has been so much restored and repainted, that it is now impossible to rely upon its features for exactness. This somewhat affected and effeminate portrait has been the foundation of the sentimental view of Raphael's character, which has been generally adopted, and which does not really correspond to the account given by Vasari, and not contradicted by any subsequent information. The Uffizi portrait, with its dark chestnut hair, corresponds fairly well with the portrait introduced by Raphael himself into his fresco painting of *The School of Athens*, allowing for a slight difference of age, shown by the budding moustache in the later portrait, and for a difference of technique and accentuation of line in the fresco painting. These two portraits also form consistent steps to the portrait, engraved by Marcantonio Raimondi in later years, in which Raphael is seated wrapped up in a cloak, looking ill and weary, with an incipient beard and moustache. Possibly the artist, who made the drawing from which Marcantonio made this engraving, did so without Raphael's knowledge. As it is it remains the only external aspect of the great painter's whole figure of which we can be certain, and it goes some way to substantiate Vasari in his account of the painter's latest years. No other portrait by any

Notes on Pictures in the Royal Collections

other painter has been accepted as a likeness of Raphael.

The portrait at Windsor Castle contains many features in common with that of the Uffizi, and is not inconsistent with the Marcantonio engraving. If, however, the Uffizi portrait be accepted as the sole type of the true likeness of Raphael, it is difficult to believe that the Windsor portrait represents the same subject. At the same time it is impossible to look long at it without thinking of the name Raphael, and no other. In the Uffizi and *School of Athens* portraits the hair is longer and more unkempt, but this is no safe guide, as the method of massing the hair over the ears had become somewhat conventional at this date, especially in Northern Italy.

Leaving the question of identity aside for a time, can the portrait at Windsor, damaged as it is, be looked upon as the work of Raphael himself? Since the days of Senatore Morelli it has become an accepted duty of critics to adopt his destructive policy and prove, for instance, that portraits which have for generations been ascribed to Raphael are really the work of some other painter. If a North Italian or Venetian influence be discovered in such a portrait, this has been taken as proof positive that Raphael himself could have had nothing to do with it. For instance, the famous portrait of *The Violin Player* or *Suonatore* was treasured up in the Sciarra-Colonna Palace at Rome as the undoubted work of Raphael, and as such passed into the collection of Baron Alphonse de Rothschild in Paris [E]. The undoubted influence of the Venetian school in this painting led to its ascription by Morelli and his followers to Sebastiano del Piombo, with whose works it is now generally included. Owing to its present inaccessibility, the famous painting can only be known to modern students through copies, engravings, or photographic reproductions. It may be rank heresy in these days to question the decision of the Morelli experts and to record an opinion that taking all in all the *Suonatore* speaks as the genuine work of Raphael, just as the beautiful portrait in the Czartoryski collection from Cracow does in another aspect [H]. It may be ranker heresy to come back to the belief that the portrait of *A Young Man leaning his Head on his Hand* in the Louvre is (or was) after all a genuine painting by Raphael himself. In the Academy of Fine Arts at Buda-Pesth there is a much repainted portrait from the Esterhazy collection, which appears to have been a genuine portrait by Raphael under North Italian influence [PLATE I, B]. Another portrait in Lord Leconfield's collection at Petworth called Guidobaldo of Urbino and formerly in the Albani collection at Urbino, has similar characteristics. In default of being able to collect all the original portraits together and working only from photographic reproductions, it is difficult to place in a series such

portraits as the *Suonatore*, the Uffizi portrait of Raphael by himself, the portrait of *Angelo Doni* by Raphael, the Louvre portrait, the Buda-Pesth portrait, the Petworth portrait, and the Windsor Castle portrait and others [F, G], without feeling a kindred artistic inspiration latent in them all, which does not exist in any similar series, the spirit of Raphael himself. Perhaps the claim may be extended to include the double portrait of two young men, ascribed to Giovanni Bellini, in the Berlin Gallery, which seems more akin to the Raphaellesque portraits than are the heavier, more modern portraits by Sebastiano. Modern critics are not unwilling to admit the influence of Raphael on the works of other painters, but are reluctant to admit that Raphael could have been influenced in his turn by other artists. Yet seeing the close association of Raphael with such painters as Sodoma and Sebastiano del Piombo is an accepted fact, is it improbable that such an association should leave some impression upon a young, impulsive painter, liberating his genius from the somewhat stifling bonds of Perugino and the early Umbrian school? Sodoma and Raphael seemed to have worked side by side in harmony, and it is difficult to believe that such interesting personalities should have left no record of their association. Has not the beautiful drawing of a youth, lettered I. O., from the Malcolm collection, in the British Museum been ascribed at one time to Raphael, at another to Sodoma? Another well-known portrait drawing in the Uffizi is in a similar predicament. Would it be surprising that for a time the mutual influence of the two painters should be discernible in their works, especially in their portraits? Allowing for a certain rivalry between Raphael and Sebastiano it would not be unnatural that something of the Venetian warmth of colour should have been transmitted from Bellini and Giorgione through Sebastiano to Raphael. Surely the association of Raphael, Sodoma, and Sebastiano on the work for Agostino Chigi in the Villa Farnesina at Rome could not have left these great artists coldly independent of each other.

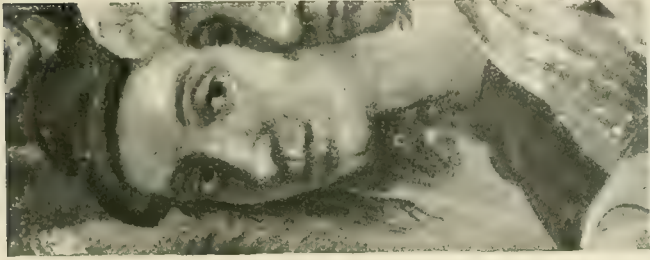
In his recent work on Raphael Mr. Oppé has well said that—

The general voice of tradition which persists in assigning to Raphael portraits of a Venetian character is not to be disregarded so lightly, and if once a slight alteration in the current view of Raphael were accepted, and something more of a Venetian moment were hypothetically admitted in his history, the balance of evidence would turn the scale against Sebastiano, and these pictures would return with a rush to Raphael.

Mr. Oppé points out the Venetian influence in the *Heliodorus* and other paintings by Raphael at the Vatican. Was not Giovanni da Udine, a Venetian, one of Raphael's principal assistants? Is it safe to assume that the parapet, which is so common an accessory in the Giorgionesque school, and is seen in the portrait of the *Suonatore*, was solely confined to Venetian painters? In the case of the



(c) "RAPHAEL"; RAPHAEL (THE UFFIZI)



(d) "RAPHAEL" DETAIL OF
"THE SCHOOL OF ATHENS";
RAPHAEL (THE VATICAN)



(i) "VIOLIN PLAYER"; ASCRIBED TO SEBASTIANO DEL
PIOMBO (BARON ALPHONSE DE ROTHSCHILD, PARIS)



(f) "BENEDICTUS"; ASCRIBED TO RAPHAEL (ALTE
PINAKOTHEK, MUNICH)



(e) "RAPHAEL" [?]; SEBASTIANO DEL PIOMBO (NATIONAL
GALLERY, BUDA-PESTH)



(h) "YOUNG MAN"; RAPHAEL (CZARTORYSKI COLLEC-
TION, CRACOW)



"MOTHER AND CHILD", WHITE MARBLE (MRS. OLIVER STRACHEY)



GAUDIER-BRZESKA
PLATE I

Notes on Pictures in the Royal Collections

Windsor Castle portrait the verdict may be that of "Not proven" both as to identity and authorship. It still, however, falls into line with the portraits mentioned, and cannot be ignored in any discussion as to the share of Raphael in the various portraits which have from time to time been attributed to his hand, including even the portrait at Hampton Court and the portrait of *A Young Man* at Munich with the name "Raphael Urbinas" inscribed upon the buttons, as in the Hampton Court portrait. On both these portraits Morelli and his followers pour contempt, which is perhaps

not unjustified, but in any serious discussion of Raphaelesque portraiture these two portraits should not be omitted. The names of Ridolfo Ghirlandajo, Franciabigio, Francia, Allori and Brescianino, and others are from time to time brought forward and credited with portraits hitherto ascribed to Raphael. Documentary evidence usually plays havoc with modern criticism, and, as Mr. Oppé has said, it would not require great effort to restore to Raphael much of the honour of which he has been deprived by recent writers.

GAUDIER-BRZESKA*

BY ROGER FRY

THE art of sculpture continues always in this country on a rather precarious footing. The English genius is too dreamy, fantastical and capricious to accommodate itself easily to expression through that medium. Thus it came about that for the last few years the sculptor who showed most promise in this country was a young Frenchman of Polish origin, Gaudier-Brzeska. He was only twenty-three when he was killed in a charge at Neuville St. Vaast. He was a man of an impulsive, enthusiastic and nervous temperament, with a reckless courage and love of adventure. He had, moreover, a keenly speculative intellect and in his entire devotion to art he was completely without self-consciousness or pose.

Dying so young, even his ceaseless energy and power of work could leave us but a few examples of his talent. But those few were sufficient to justify those hopes of a great future which all his friends conceived. To go beyond this and claim for him any final achievement is premature, though if we owe to such a too indulgent appreciation of a friend's work Mr. Ezra Pound's volume we have no reason to complain.

For though the reader may find Mr. Pound himself a little too discursive about the various artistic adventures in which he has had a share, though he may think him too emphatic and overbearing in the statement of his claims for himself, his dead friend and their associates, he can always turn to the admirable series of reproductions, and there judge for himself the importance of Brzeska's work. He will find, too, a number of Brzeska's letters, written from the trenches during several months of fighting in which he distinguished himself on several occasions. These letters have considerable interest as showing the effect of trench fighting on an extravagantly courageous and at the same time a highly sensitive nature.

* Pound (Ezra). *Gaudier-Brzeska, a memoir*, including the published writings of the sculptor and a selection of his letters. London (Lane), 1916.

Beside these Mr. Pound has reprinted two articles written by Brzeska for "Blast"—the first, a rather flimsy and superficial *résumé* of the history of art wrapped up in a complicated and rather pretentious jargon. It does little justice to Brzeska's critical faculties, which though very untrained were remarkable. The second article for "Blast", written from the trenches, is much better. It contains some striking sentences which give an idea of Brzeska's mental outlook.

With all the destruction that works around us nothing is changed, even superficially. Life is the same strength the moving agent that permits the small individual to asser himself. . . .

My views on sculpture remain absolutely the same.

I shall derive my emotions solely from the arrangement of surfaces; I shall present my emotions by the arrangement of my surfaces, the planes and lines by which they are defined.

Just as this hill, where the Germans are solidly entrenched, gives me a nasty feeling, solely because its gentle slopes are broken up by earthworks, which throw long shadows at sunset. Just so shall I get feeling, of whatsoever definition, from a statue according to its slopes varied to infinity.

He goes on to relate how a Mauser rifle stock which he "pinched" from a German filled him with an image of brutality, how he finally carved it so as to impose a "gentler order of feeling which he preferred", but by means as simple and abstract as those which in the original stock aroused the feeling of brutality.

We see from the quotations that Brzeska, in common with many contemporary artists of the new school, was seeking to create a classic art, one of purely formal expressiveness, and this seems to me to have been always a dominant idea with him during his short career as a sculptor.

If we consider the group of his earlier works, such as the *Seated Figure* (Plate 13 in Mr. Pound's book), the *Torso* (now in the Victoria and Albert Museum), the *Fawn* (belonging to Mrs. R. Mayor), or the *Mother and Child* (here reproduced [PLATE I] for the first time by the kind permission of the owner, Mrs. O. Strachey), we find a general acceptance of natural forms. Not only was the main idea of movement taken from the figure, but,

Gaudier-Brzeska

to some extent, the general proportions; the actual forms were, however, severely schematized. This schematizing of the forms was certainly essentially modern; still, in its result, though perhaps not in the feeling conveyed, it resembled closely certain phases of early sculpture—Greek, for instance (though Brzeska hated “those damn Greeks”), but still more early Chinese.

Then came the desire to push the abstraction of planes still further, and, while still accepting general ideas of movement from the figure, to allow of a much freer deformation. In this period, too, there are traces of an interest in negro sculpture, and it must be from that that Brzeska got the idea of the extreme deformation of the legs by the great elongation of the torso which we find in the *Dancer and Imp.* The *Seated Figure* (1914) is perhaps the best of this series.

In all these, however violent the deformation, the general principles of organic form are still adhered to, the plasticity is rounded with a peculiar bluntness and yet sweetness of form, but it remains sensitive and full of life. It was in this quality, which corresponds almost to the “morbidness” of the older painters, that Brzeska’s specific talent as a sculptor most definitely declared itself.

It was, however, only natural that the experiments of Cubism and its offshoot Vorticism should attract him, and in a few pieces of sculpture he tried to treat organic forms with a system of plasticity derived from mechanical objects so as to give to the schemes of planes and to their surfaces the same kind of relations that appears in the planes of machinery.

However useful this attempt may have been as an exercise in the problem of plane relations reduced to their simplest terms, I cannot think that the work was in line with Brzeska’s special gifts and artistic temperament.

Brzeska himself recognized this in his later

conversations with me, and states in one of his letters that he intends to return to organic forms. This by no means implies that he had given up his research for an art of expression by means of pure form, but merely that he recognized that a certain type of plasticity, and that of a non-mechanical kind, was necessary to his self-expression. Nor do I think he even meant to condemn such attempts in other sculptors; it merely meant that he recognized that in the early works in which he had accepted most from nature he had come nearer to self-expression than in the Cubist experiments.

In his drawings, of which a good selection is reproduced by Mr. Pound, Brzeska had not found himself nearly so completely as in his sculpture. They show, like everything else he did, very striking technical ability, but they are too superficially brilliant, seize too readily on minor characteristics. They are too much like the works of some of the Japanese draughtsmen to convey at all those serious and weighty qualities which Brzeska undoubtedly aimed at. Those qualities do already appear in the best of his sculpture; moreover, in the technique of sculpture, in his treatment of surface and surface modelling, he had passed quite beyond superficial brilliance. He used his various materials, marble, veined alabaster or commoner stones, always with an instinctive sense of their material life, and it is in this direction that he is perhaps most comparable to those early Chinese sculptors whose work he so enthusiastically admired.

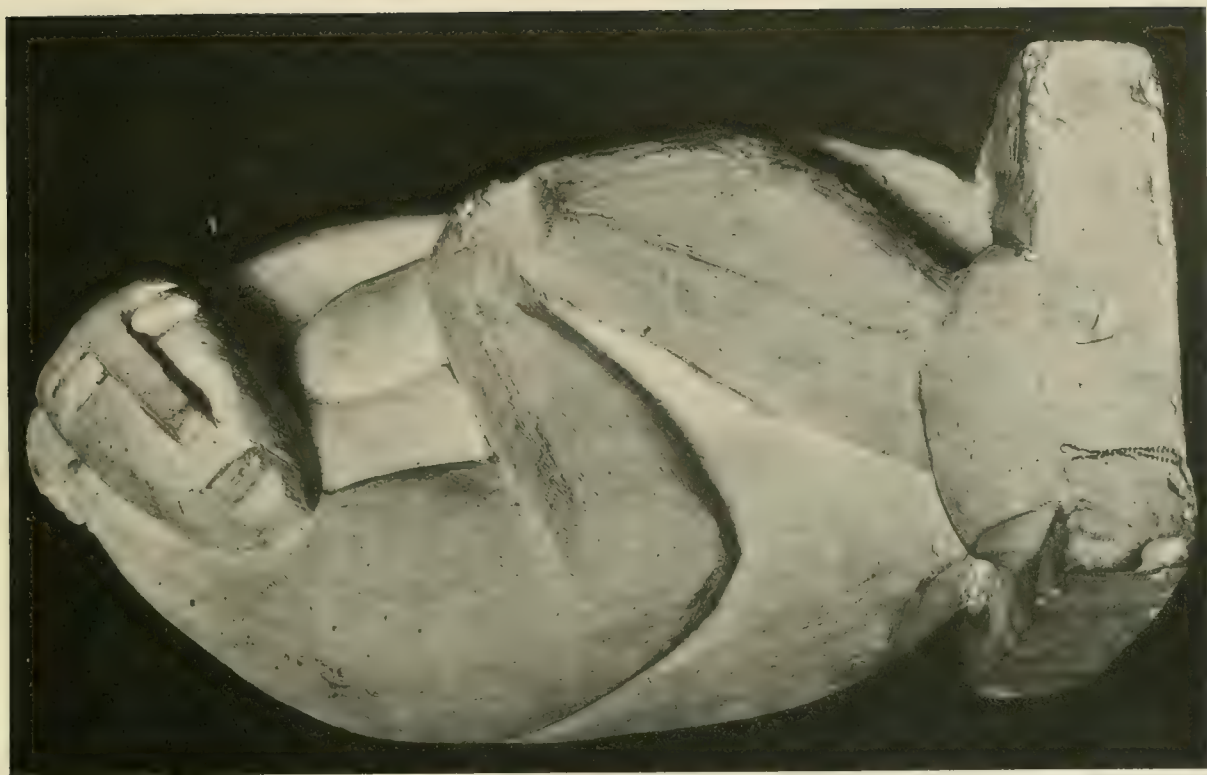
Brzeska’s talent was sufficiently formed, his future sufficiently outlined, to make us feel how terrible a waste the loss of such a life is. It is particularly a loss of England, where the need of such resolute and unflinching devotion to art is always very great. And to all who knew him we must add the loss of a magnanimous, genial and sympathetic character.

REVIEWS

GOthic ARCHITECTURE IN FRANCE, ENGLAND AND ITALY; SIR THOMAS GRAHAM JACKSON, Bart., R.A., F.S.A.; Vol. I, xxi+191 pp.; Vol. II, 339 pp., 198 pl., 229 cuts; Cambridge (University Press), £2 12s. 6d.

The present work on Gothic is a continuation and supplement of the author’s earlier work on Byzantine and Romanesque architecture. In reply to some critics of the last-named work, the writer expressly states that his object is “not . . . to write a guide-book” nor “to describe a number of architectural works, but to give a rational view of the style as a whole; to supply the reader, in fact, with a skeleton scheme, which, if he properly understood it, might be filled up from his own observation”. With this view buildings, or parts of buildings, have been taken which “are typical of the history and development of the art”; and

a further limitation is that the writer has taken only buildings with which he happens to have a personal acquaintance, since secondhand accounts are of little value. Thus no part of the work is devoted to Spanish Gothic, for the simple reason that Sir Thomas Jackson has never been in Spain. On the other hand, a recent visit to Sicily has afforded him an opportunity to devote two chapters in the second volume to Sicilian Gothic work. In the opening chapters the author goes straight to the point, treating first of the definition and nature of Gothic architecture, and then of the all-important subject of the Gothic vault. The essential qualities of Gothic Sir Thomas Jackson considers to be solidity, economy and æsthetic expression. He contends, moreover, that Gothic



(D) PLASTER DESIGN FOR WOODWORK NEWELL



(E) MARGUERITE TRAY "THE WISESTERS"



(C) GLAZED EARTHENWARE "CAT"

was essentially of northern origin, and that, "though it had force enough to push its way into the heart of the Latin population of southern Europe, where classic tradition never wholly expired", it was yet "unable to find there its full and free development. . . . The sentiment of Gothic architecture", he goes on to say, "is, in fact, alien to the clear, positive temperament of the Latin races", since "it reflects in its gloom and mystery the romantic temper of the north". To find a concise definition for Gothic to include all its manifestations is no easy matter; but "(1) concentration of thrusts and supports and articulation of the structure more fully developed than in Roman work; (2) subordination of orders, which was an entirely novel feature; (3) freedom of arched construction by the introduction of the pointed arch and the system of rib and panel vaulting; and (4) correspondence between the load and its supports logically expressed—this seems to me", thus the author sums up the matter, "to be as near a definition of Gothic architecture as the subject admits". Again he says: Gothic "is the art of liberty as opposed to artificial formula, of reason as opposed to convention". From the subject of vaults the author passes to that of early French Gothic, French provincial styles, and then the later French geometrical Gothic. His accounts of the great churches of Reims, Soissons, Laon and other buildings in or near the war zone is of peculiar interest at this time; and the apposite conclusion he draws is an inexpressibly sad and hopeless one. "It is difficult", he writes, "to see how any architecture is to survive modern methods of war. Buildings that have for hundreds of years looked down on changes of masters, and have survived battles and sieges during the Middle Ages and the Napoleonic campaign, crumble into dust at the awful touch of modern engines of destruction. Unless wars should cease in all the world we may be the last who will see the wonders of ancient architecture". The chapters on French Gothic are followed by others on English Gothic, early English, early pointed architecture of France and England compared, Westminster Abbey, the Gothic window, geometrical decorated in England, flowing decorated, perpendicular, the French flamboyant style, and lastly Italian and Sicilian Gothic. It will be noticed that Sir Thomas Jackson, as distinct from the modern Victoria County History School of critics, still adheres to the old terminology of Rickman. The author's command of language for descriptive purposes, while free from technicalities, is sometimes extraordinarily vivid. Thus when referring to the "tendency in all late styles towards ingenuity and clever tricks", almost, it would seem, for the pleasure of surmounting the attendant difficulties, he says of a well known church in

Normandy: "Geometrical problems evidently delighted the masons of the fine church of S. Jacques at Lisieux, where elaborately moulded arches are made to die into, or spring from, circular columns. The section of the arch may be conceived to lie in embryo within the round pillar, and each rib of the moulding and each hollow that divides rib from rib has to clear itself in turn as the curve of the arch brings it forward to emerge from the circular drum of the column, which is continued vertically". The two volumes are excellently illustrated with 229 illustrations in the text and 191 plates, some from photographs, but many—and these of the greatest possible interest—from drawings by the author and others. Six of the plates are in colours. The latter include a detail of the gilt gesso on the Coronation chair in Westminster Abbey; and a view of the southwest part of the pulpitum, or quire screen, in S. David's Cathedral. In this drawing a slight inaccuracy occurs. As a matter of fact the entire superstructure is of wood, whereas the drawing is so coloured as to make it appear that the arched panels of tracery beneath the (modern) projecting lierne vaults are of stone. The work concludes with a table of comparative chronology of buildings in France, England and Italy; and an ample index.

A. V.

CATALOGUE OF THE SCHREIBER COLLECTION OF ENGLISH PORCELAIN, EARTHENWARE, ENAMELS, ETC. Vol. I, Porcelain; BERNARD RACKHAM; pref. Cecil Smith, Director. xviii+180 pp., 96 pl. (Victoria and Albert Museum.)

Little can be added to Sir Cecil Smith's and Mr. Bernard Rackham's "Note" and Mr. Rackham's "Introduction" concerning the scope of this excellent and very cheap volume. It is the first volume of Lady Charlotte Schreiber's 1885 catalogue corrected and revised by Mr. Rackham, and illustrated by more than 500 pieces with 4 more pages of 88 "marks" all the more valuable from their being reproduced from photographs. It comprises all the porcelain of the Schreiber collection, together with five pieces given by Lady Charlotte, since she made her catalogue; and it reprints her preface. It therefore preserves the memory of her generosity and of her taste and judgment. Her catalogue was decidedly a good piece of work for its date, as may be seen from Mr. Rackham's "Bibliography", which shows that four-fifths of the works which he considers worth citing have been published since Lady Charlotte produced hers. The "Bibliography" also shows that the new catalogue represents the improvements made by a very able and accurate scholar with all the further advantage of thirty years' advance in knowledge over the original catalogue. The present catalogue possesses the further merit of having all the illustrations placed together at the end. We are glad to learn that a second volume, "Earthenware, Stoneware, etc.", and a third, "Glass and Enamels", are both in progress.

x.

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KONSTHISTORISKA SÄLLSKAPETS PUBLIKATION. 1915, 124 pp., 65 fig. : 1916, 109 pp., 122 fig. Stockholm (Bröderna Lagerström), Kr. 7.50 each year.

These attractive volumes are the first two annuals of a young and enterprising society founded in Stockholm a couple of years ago and presided over by Dr. Osvald Sirén, an association of art critics, collectors and amateurs, somewhat on the basis of the Burlington Fine Arts Club. The principal feature of the first volume is a paper by Dr. Sirén on works by Venetian 18th-century painters in Sweden, *à propos* of a very interesting loan exhibition arranged by the society at Stockholm in the spring of 1915. The article is illustrated with reproductions of a great number of drawings and pictures in public and private collections in Sweden. Certain of these—like the two Tiepolos in the Stockholm University Gallery, the *Anthony and Cleopatra* and the *Danaë*—have, of course, long been known to students; among the more unfamiliar ones may be mentioned some brilliant Magnascos (one of these, a landscape in the gallery at Linköping, closely allied to a work by the same artist in Mr. Herbert Cook's collection); the *Drawing Lesson*, by Domenico Maggiotto, in the possession of Mme. Björkenstam, a very able work by an artist who is probably responsible for many so-called Piazzettas; two pictures by Francesco Fontebasso, a sketch for a ceiling decoration (M. Kronberg) and a *Girl eating beans* (National Museum, Stockholm); and the *Martyrdom of Pope Clement III*, a sketch by Pittoni (University Gallery, Upsala). By way of introduction, Dr. Sirén discusses the highly interesting report on the contemporary Venetian painters, sent by Count Tessin from Venice to Sweden in 1736—a document which forms a kind of counterpart, *mutatis mutandis*, to the well known report on the contemporary Florentine painters, sent to Lodovico il Moro by the Milanese envoy in Florence. It may be noted, that in speaking of the painter Cimaroli, Tessin does not, as Dr. Sirén thinks, refer to Giambettino Cignaroli; there did exist a Venetian 18th-century painter called Cimaroli, a native of Salò, near Brescia, and still living in 1753. Tessin says that he has been spoilt by the English; and works by him are indeed to be found in English collections—e.g. two landscapes, suggestive of the manner of Zais, at Kedleston. Another interesting point which might have been made in connection with this letter is that it proves conclusively that the diminutive "Canaletto" was originally applied to Antonio Canale, and not, as usually stated, to Bellotto; for Tessin refers to Antonio under the sobriquet in question, and at that time Bellotto was only sixteen. The custom of using diminutives of peoples' names is, as is well known, very common in Italy; and indeed we find Tessin in that same letter calling G. B. Tiepolo Tiepoletto—his son, G. D. Tiepolo, who is now sometimes called Tiepoletto, was at that

time a boy of ten. Dr. Sirén also contributes an article on an interesting Umbrian 15th-century *Madonna* in the Upsala University Gallery, ascribing it to Bonfigli. Dr. Roosval discusses Rubens's copies, after Titian's *Bacchanals*, in the Stockholm Museum, contending—not quite convincingly—that they are late works by the master; and the remaining articles in this volume are, one by Dr. Gauffin on drawings by Gabriel de Saint Aubin in the Stockholm Museum and one by Dr. Baeckström on an 18th-century bas-relief of Gustavus Adolphus at Dessau. The most important of the papers in the second volume is one by Dr. Asplund, setting forth the history of portrait miniature painting in Sweden; reproductions are given of a large number of works by the artists discussed, most of which were shown at a loan exhibition held in Stockholm last autumn. The volume opens with a brief *résumé* of a lecture on the style of ornament of the Altaic and Iranic peoples, delivered by Prof. Strzygowski at Stockholm in March this year. This is followed by a note by M. Fåhræus on a Chinese bronze relief of the Chin dynasty, *The Reception of the Dragon King*, belonging to the writer. M. Cornell contributes information concerning the trade in works of art between Lübeck and Sweden in the 15th century; and Dr. Lindblom ascribes to Bertram von Minden an altar-piece in the church of Falsterbo. The high scientific standard of the present two volumes makes us look forward with interest to the further issues of this serial.

T. B.

A B C OF HERALDRY; GUY CADOGAN ROTHERY; 18 colour-illustr., 314 half-tone and line. (Stanley Paul), 5s.

An elementary book on heraldry would be useful to historians of the arts, since great artists have used escutcheons very effectively as detail and also as the main subject of decoration, so that, up to a certain period of its existence, heraldry may count as an applied art, and it is the one which formulated the precisest system of description. The herald's recipe provides the decorator with all the essentials of his design. Heraldry also preserved to the language many words of exact meaning which would otherwise have fallen out of use. What is now wanted is a concise statement of the heraldic system, with a full glossary of its terms, illustrated in facsimile by examples of rare "bearings" of the period during which heraldry was still historical and artistic. In some respects Mr. Rothery's book fulfils these requirements. He approaches his subject modestly and from the artistic point of view. He offers a preponderance of well established fact at a low price, and shows no sign of inventive "snookery". He also includes many illustrations of real artistic and historic interest, though they would have been more valuable if he had not too often omitted to state where he got them from. But he cannot be called a consequent writer; his incautious use of words in two senses makes him appear

self-contradictory when he is not so, and he does not seem to possess the analytic and tabulative habit of mind necessary to present the items of a series in their proper relation, saying too much about one and too little about another equally important. He also includes so much purely demonstrative "flapdoodle" that one expects to find lists of temperance medals and the ribbons worn by candidates' wives at parliamentary elections. Nevertheless, Mr. Rothery's is a sincere book which rolls the logs of no subscribing patrons, and it will be useful as a handy book of reference that contains information omitted in other books of a similar unpretentious kind. Y.

WAR MEDALS AND THEIR HISTORY; W. AUGUSTUS STEWARD; pp. 407, 258 illust. (Stanley Paul.) 12s. 6d.

War medals are the only kind of medals that appeal to a wide public, whose eyes, open to their sentimental and historical associations, are blind to their devastating lack of artistic value (we speak of the war medal of modern times). At the present crisis the numbers of those who are interested in such matters will be much increased, and Mr. Steward is happy in his opportunity. Except for recent issues and some foreign medals, it is doubtful whether he gives any pertinent information which is not to be found in Mayo or Irwin. But he has adorned his volume with picturesque descriptions of the actions for which the medals were awarded; and when he is quoting from writers like Napier these passages can be very attractive. The illustrations are very fairly successful, and the author's zeal makes up for much that is lacking in his treatment of the English language. We cannot, however, quite forgive him the ineptitude of the sentence: "Four hundred men of the 27th were mowed down in square without drawing a trigger (their medals in fine condition have fetched as many pounds as the number of the regiment represents)". Foreign quotations and place-names are treated rather carelessly; thus, PER VNDUS TRANQVILLA is neither verse nor Latin, and there is, it would seem, more than one mistake in the Burmese place-names in the passage on the campaigns of 1889-92, which we tested at random. It is to be suspected that the "Lord Uppingham" of p. 266 disguises no less a person than Lord Howard of Effingham. Mr. Steward doubtless did not write for those who know anything about the subject, but to excite interest in it, and in this his enthusiasm ought to ensure success. E. S. L.

ANDREA SOLARIO; KURT BADT. 221 pp., 21 pl. Leipzig (Klinkhardt u. Biermann), M 20.

The care and conscientiousness which Dr. Badt has brought to his task have enabled him to produce in this monograph on Andrea Solario a very useful book of reference on its particular subject, though it must be admitted that the style of the volume suffers from considerable prolixity and that the treatment of the æsthetic aspects of the subject is

not very original or suggestive. The author's views on questions of authorship seem on the whole to be sound and convincing, though in certain cases there is room for difference of opinion; for instance, the *Madonna* in the Brera (No. 283) seems to me to have a far closer relationship with the style of Solario than the author admits—compare the hands with those in the early Poldi-Pezzoli *Madonna* and the type of face with that in the *Madonna* of the Johnson collection. It may be noted by the way that Morelli was not the first to couple the name of Solario with this picture: Crowe and Cavalcaselle refer to it already in 1871 as a "Lombard work with the look of Andrea of Milan" ("Painting in North Italy", 1st ed., I, 190, n. 8). Speaking of minor omissions, it may also be mentioned that there exists an old copy after the portrait formerly in the Abdy collection (now at Boston) in the Monga collection which was bequeathed a few years ago to the Museo Civico at Verona; and that one version of the oft-repeated composition of the *Ecce Homo* has been engraved, after "A. Salaino" by G. Guadagnini ("in Forlì presso Antonio Hercolani"). The book is well and fully illustrated, but an index would have made it very much more useful. T. B.

DIVISE-MOTTI IMPRESI DI FAMIGLIE E PERSONNAGGI ITALIANI; JACOPO GELLI; xi+699 pp., 360 fig. Milan (Hoepli), L. 9'50.

"Imprese" have been defined by Crollolanza, in his "Heraldic Encyclopædia" (1876-7), as "figures or phrases, often combined, and expressing in allegorical and abbreviated form some thought or sentence". This definition, excellent as far as it goes, is very properly corrected by Sig. Gelli in his introduction to the present volume; it is only when the "divisa" is a figure accompanied by some words that it becomes synonymous with the "impresa", which the knight carried with him as his special device into battle and tournament. But in the 16th, and still more in the 17th century, which are covered more specifically by this interesting work, the "impresa" had changed its character. "One may say", remarks Sig. Gelli, "that between 1500 and 1750 the inner life of our race" (*i.e.*, the Italian) "spent its energies on the artifice of the 'impresa', which had become now a mere servant of caprice, with the by no means easy duty assigned to it of expressing the different sentiments of brains which were not always very well balanced". In this work the author reproduces no less than 1,656 of these "imprese" from original prints, and his book is not only an achievement of immense industry, and a very useful work of reference, but also extremely—and often unexpectedly—interesting. One might almost say it is the crystallized thought of a nation of genius, which, under foreign domination, dared not express itself openly. The personal note is not wanting; and when the "academies" came to flourish of course their

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"imprese" became a subject of very subtle ex-cogitation. The languages used, though preferably Latin, include French, Spanish and English, as well as Italian. "Fairnesse and Gratitude" was the "divisa" of the Coppola; "*Epée et Amour*"

that of Stefano Gambacorta. The arrangement of the book is admirable; after a brief introduction the "imprese" are arranged alphabetically, and are followed by two very complete indexes of names and subjects. S. B.

A MONTHLY CHRONICLE

MR. ASHER WERTHEIMER'S BENEFACTION.—Mr. Asher Wertheimer's bequest to the nation of nine out of the twelve portraits¹ of his family which he had the intelligent discrimination to commission Mr. Sargent to paint, now nearly twenty years ago, is an act of munificence sufficiently rare in regard to art in this country. Mr. Wertheimer good-humouredly explains his exceptional generosity by his difficulties in trying to divide his Sargent groups fairly among his large family, and gallery directors will cordially agree that to give to the nation what is not readily divisible is an improvement on the famous judgment of Solomon himself.

Why are such gifts rare in England, where there is no lack of wealthy art patrons, and money is generously given to other objects? This country, which has provided safety and delightful retreats where connoisseurs may enjoy their acquisitions with very few risks and restrictions, surely deserves as well of its art collectors as America and Germany of theirs, yet munificence in connection with art is still rare; though we must not forget the Tate and Duveen Galleries, nor the Vernon, Sheepshank, Jones, Wallace, Ionides, Salting, Layard and Mond bequests and the funds left to the National Gallery. Mr. Wertheimer's gift is therefore a striking one, but will, we hope, be followed by others, for it is rather in quickness of imagination than in generosity that our race is lacking.

Our gratitude in the case of Mr. Wertheimer is as much for intelligence as for generosity. By acquiring the finest works of a contemporary painter in good time he has enabled the nation for once to reckon upon the full and adequate representation in its collections of one of the pre-eminent painters of the age, while he is still living, instead of having laboriously and expens-

ively to gather together some sort of representation long after the painter's death. This was the case with Whistler, though even for him the omens are now favourable, and we work in hope. The same week in which Mr. Wertheimer's intentions were announced we learnt of Mr. Alexander's bequest of the portraits of his daughters.

In regard to a few of the great British painters the nation has been fortunate. Turner secured to the nation overwhelming memorials of his art by his will, though many years elapsed, partly owing to the confused wording of that document, before the public entered fully into its inheritance. Watts dowered the nation with many of his pictures during his life. The *disjecta membra* of the sadly incomplete achievement of another great British artist—Alfred Stevens—have only recently been garnered for the nation through the pious zeal of Mr. D. S. MacColl and Sir Charles Holroyd, thirty years after the artist's death; and William Blake, another glory of British art, still, nearly a century after his death, awaits full and worthy commemoration in our galleries, though a sound foundation has been laid, and here again there is hope. In the case of the Pre-Raphaelites Sir Henry Tate saw to it that Millais should be well represented, but only recently have Rossetti and Madox Brown come by their own, and Holman Hunt and Burne-Jones still remain almost unrepresented.

Mr. Wertheimer's bequest, added to what we possess from other sources, will make a Sargent gallery possible in the future, which will represent at its best all sides of his talent. Only a few water colours and oil sketches need be added. We owe to the Chantrey trustees the charming early study of girlhood and conflicting lights, *Carnation, Lily, Lily, Rose*, exhibited at the R.A. in 1887, and this picture is doubly valuable, both for its beauty and the special character of its subject and painting in the artist's work. Sir Joseph Duveen presented another exceptional piece; the brilliant essay in theatrical romance, *Miss Ellen Terry as Lady Macbeth*, exhibited at the New Gallery in 1889; and recently the portrait of Professor Bywater and the fine full-length of Lord Ribblesdale have been generously given. The portrait of Lord Ribblesdale, where the pose and steep perspective have added expressive pattern to the conventional society portrait, is perhaps the most imposing of Sargent's English portraits. The series will, we believe, eventually be completed by the almost Whistlerian silhouette of *Mr. Graham Robertson*.

¹ The following is a list of the portraits by Mr. Sargent bequeathed by Mr. Asher Wertheimer. The measurements are in inches and the height is given first:—

1. *Asher Wertheimer, Esq.* (57×37) R.A. 1898.
 2. *Mrs. Asher Wertheimer.* (57×37) R.A. 1904.
 3. *The Daughters of Asher Wertheimer, Esq.*: Ena Wertheimer (Mrs. Robert M. Mathias) and Betty Wertheimer (Mrs. Euston A. Salaman). (73×51) R.A. 1901.
 4. *The late Edward Wertheimer.* (63×38½)
 5. *The late Alfred Wertheimer.* (63×38½)
 6. *The Children of Asher Wertheimer, Esq.*: Essie Wertheimer (Mrs. E. H. Wilding), Ruby Wertheimer, and Ferdinand Wertheimer. (62×75) New Gallery. 1902.
 7. *Conway Wertheimer, Alna Wertheimer* (Mrs. Fachiri), and *Hylda Wertheimer* (Mrs. H. Wilson Young). (73×51½)
 8. *Hylda Wertheimer* (Mrs. H. Wilson Young). (82×55)
 9. *Alna Wertheimer* (Mrs. Fachiri). (51×37½)
- Three other portraits by Mr. Sargent, *Mrs. Wertheimer*, *Mrs. Salaman* and *Mrs. Mathias*, are not included in the gift.



PORTRAIT OF MR. ASHER WERTHEIMER AND OF MRS. WERTHEIMER; BY JOHN SARGENT, R.A.; BEQUEATHED BY MR. ASHER WERTHEIMER TO THE NATIONAL GALLERY



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No one of these portraits, however, quite shows the artist in the full unfettered maturity of his powers. To find that we must turn to his Jewish portraits, in painting which the artist, always a keen observer of national types, seems to have responded to an exuberant vitality in the sitters which accorded with his own passion for life.

The portrait of Mr. Asher Wertheimer, with his poodle "Noble", whose red tongue is the only note of vivid colour in the picture, is perhaps Sargent's masterpiece, the masterly painting perfectly expressing a sure grasp of character [PLATE, A]. Some critics would perhaps set the early portrait, *Madame Gautreau*, recently acquired by the Metropolitan Museum, New York, even higher, just as some place Titian's *Man with a Glove* above even his *Aretino*; in it Sargent summed up once and for all the essential spirit of France with all the genius of his youth still slightly primitive; but in the portrait of Mr. Wertheimer we have promise realized; a consummate synthesis of character in another race. *The Daughters of Asher Wertheimer* is almost equally brilliant, while in the portraits of Mrs. Wertheimer [PLATE, B] and Mr. Alfred Wertheimer Sargent shows a profound insight into the melancholy of less triumphant types and a more sympathetic comprehension of the tragic issues of existence than is usual in his work. These four portraits are masterpieces of the first rank, but others amongst the series show the painter's marvellous virtuosity. *Miss Alna Wertheimer* in Persian dress recalls Sir Joshua's fantasies in eastern costume, though the right hand fingering the strings of the instrument is scarcely painted with the artist's usual skill. *The Three Children of Asher Wertheimer* is bright and attractive in colour but less intensely felt, and it must be granted that Sargent is less successful with children than with men and women. A child yields his secret more readily to a more instinctive artist. At times Sargent seems to have fallen back on the oversweetness of Millais's middle period, but, except in *Carnation, Lily, Lily, Rose*, where it is girlhood rather than childhood that is portrayed, the painter scored few successes with children, who refuse to be either clever or smart if they can possibly help it. In America children proper can scarcely be said to exist, the comparatively few about being awe-inspiring infant parodies of their elders, and perhaps the painter has been handicapped in this matter by his nationality.

The three remaining pictures are the second group, perhaps the least successful of the series, the full-length portrait, *Miss Hylda Wertheimer*, which has less of the individuality of the painter than the others, and the portrait of the late Edward Wertheimer, left unfinished owing to his death, but showing evidences that it might have become another masterpiece.

To those of us who are nearing the "cinquantaine" Sargent is surrounded with a glamour of endearing recollections; he is part and parcel of our youthful memories as protagonist in that wonderful band of super-Americans who dominated us in the halcyon time of Queen Victoria's Jubilees. These transatlantic visitants descended from White Star liners as very gods from machines, immensely rich and overwhelmingly intelligent. They reclaimed such of our waste aristocracy as would repay the irrigation of wealth, and could stand intensive culture. Ada Rehan and Mary Anderson acted our plays for us, Henry James wrote our novels, Berenson discovered, attributed and catalogued our old masters, and, above all, Whistler and Sargent painted the pictures we had failed to paint, and as we bowed down, dazzled and humbled, our feelings were those of Alice under the lash of the Red Queen's tongue. "Just so!" cried the Red Queen. "Five times as warm and five times as cold—just as I'm five times as rich as you are, and five times as clever!"

That golden period is gone for ever. South African millionaires came as rivals to American. Post-Impressionism and finally the war have come as lurid "repoussoirs" to throw things into perspective and put the American into the middle distance. Moreover since the war we are no longer quite so sure that we ought to bow ourselves so prone before our cousins, who once towered like unsoiled Madonna lilies above the tangled web of the weeds of the Old World. In art that "particularly modern young man", John S. Sargent, seems to us no longer alarmingly modern, though his painting retains its dominance and his renown remains untarnished, whatever other disillusionment has succeeded the enthusiasms of our youth. Of American blood, born in Florence, trained in Paris and "flourishing" chiefly in England, Sargent owes much to each of his foster-mother countries, and indeed, as coming events cast their shadows before them, he may be regarded as a harbinger of the "Entente" of the western peoples living on the shores of the northern Atlantic—already, one hopes, crystallizing out as a result of the shock of conflicting ideals. In his energy and passion for vivid method he is typically American; in his feeling for style and restraint he owes much to France; and a certain breezy wilfulness is surely due to Anglo-Saxon blood and environment. Dowered by nature with a photographic eye for values, which any camera might envy, he is distinguished more by the perfect relation of values in his work than as a colourist for colour's sake. His confessed aim is to come to as close quarters with reality as his amazing powers of eye and hand permit. With much of the American passion for doing and capacity for doing well, he is not entirely free from their indifference as to what is done, or their

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tendency towards impersonal, slightly heartless evaluation of externals rather than brooding appreciation of fundamentals. It is the salient excrescences rather than the basic harmonies of existence that rouse his interest, and his keen sense for striking types and successful actuality is attracted by the most striking differentiations of his period from the great normalities of all time, so that in looking at his work we are first struck by its modernity or even, in some instances, by its modish "smartness".

If we admit art to be the revelation and enhancing of the spirit of life by means of incarnating it in form and colour, artists would seem to be divided into two main categories. One proceeds by an imperious instinctive feeling for form and colour, reasons little about the issues of existence, and can rarely explain his art. The other type would seem to begin with the apprehension of the spirit of life through soul and brain, and then to give conscious expression to this apprehension by means of form, colour or sound, often using halting technical means of expression, like Blake or Rossetti. Sargent belongs to the former type and approaches art from the side of a masterly and irresistible passion for technique. The fundamental issues of existence which unite mankind and inspire artists like Michelangelo or Rembrandt, appeal to him less than do the differentiations from the universal in certain national and contemporary phases and types. He has not the exquisite imagination or brooding mood of artists like Vermeer or Whistler, but in his own sphere of penetrating and just observation carried out with consummate technical bravura he rivals Hals; and the future gallery containing his masterpieces is likely to prove a place of pilgrimage like Haarlem, and one of the mirrors of our time for future generations.

CHARLES AITKEN.

MR. C. J. HOLMES.—I. To *The Burlington Magazine* Mr. Holmes's appointment as Director of the National Gallery is naturally one of great interest and peculiar satisfaction, for it was as editor of this magazine that he made the first of his more important successes, and, as we have always taken pains to point out, the present position of the magazine is largely due to his wise direction in the past. In the public service Mr. Holmes's career has been marked by successive steps of good and original work; as Slade Professor at Oxford he is still remembered by his pupils with grateful regard, and as director of the National Portrait Gallery he has shown all the qualities necessary for his new and more difficult task; our only regret is that the Portrait Gallery should lose his services. But first in Mr. Holmes's own estimation of his success stands the fact that as a landscape painter he has won for himself a high place amongst his contemporaries. THE EDITORS.

II. MR. HOLMES has the advantage of being not only a fine connoisseur, but one practised in the technique of painting. That is a valuable addition to a gallery-director's qualifications, but some writing in the press on this subject calls for correction. In England only perhaps the superstition still prevails that a painter as such is more likely to be a successful director than a trained student of painting who combines catholic taste with knowledge; and in England we have had unfortunate experience of the theory in action. No one proposes to put a sculptor as such at the head of a department of great antiquities, or a printer as such at the head of the British Museum Library. The truth is that in these several cases *to have been* a painter, a sculptor or a printer is a desirable enough qualification; but the essential is to be a thorough scholar with an eye for the subject studied. Nor is it likely that a good painter, sculptor or printer will be often available. If, on the other hand, we look for successful makers and arrangers of gallery collections in recent times the names that occur to one are those of Dr. von Bode, the scholar, Sir Claude Phillips, the first arranger of the Wallace collection, Sir Hugh Lane, the man with an eye for painting far beyond the average painter's, and Mr. Aitken, who is better in the collecting of paintings than any one contemporary painter would be. The record of the painters in this country in forming a gallery is the Chantrey collection, and the record of the same painters in arranging an exhibition is the annual Academy.

M. A.

ALVARO GUEVARA.—The critic who takes upon himself to say that one kind of painting is good and another bad makes, in a manner, a claim to be the possessor of a divining-rod. When Mr. Fry or Mr. Bell assert that there is a certain something, not being accuracy of representation, which distinguishes good art from bad they are on safe ground. When they, or any critic of us, go a step further and claim to sort out the vital from the non-vital painters, we are making decisions in which we can only be said to have a life-interest. Mr. Fry's divining-rod is not Mr. Bell's, nor is either's mine, nor are the rods entailed.

It is perhaps safer to compare than to conclude. Time has made such amazing fools of dead critics.

Mr. Alvaro Guevara is a young painter from Chile, to whose paintings Mr. Fry has extended the hospitality of the Omega workshops for an exhibition of twenty-eight oil paintings. Mr. Guevara is witty, and speaks the language of the day with concision and authority. He will therefore easily command a hearing. His fire has the happiness to be burning in a draught, so that we have crackle and warmth, and people will gather round it.

Who that has been a little popular, a little

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listened-to in one decade, or in one country, or in one *milieu*, has not known the strange and chilling experience of finding his words, in some different time or place, fall still-born, as if they had not been said? They are not even contradicted. People turn and look at the speaker and turn away again, as if he had not spoken. The words of Joseph among those who have known him not are like a match applied to damp wood in a hearth where there is no draught. This intellectual chill may be compared to the moral chill so terribly depicted in "Le Lys dans la Vallée", when Félix de Vandenesse returns to the valley that has changed towards him. From such experiences the man who speaks the language of the day is immune.

Let us compare the language of the day at two epochs within recollection. Let us take two notable dates, first 1870, when we allowed the Germans to conquer the French, and then 1916, when we and our allies are helping the French to conquer the Germans. In 1870 people who cared for painting were concerned about Manet; in 1916 we are concerned about painting like that of Mr. Guevara.

At first sight, even to an eye not ossified with time, it seems obvious that the technical ability of Manet is immeasurably higher, and that Mr. Guevara's paintings are in comparison the scribbles of a lazy boy. And with the word "scribbles" we are perhaps at the core of the matter. Mr. Holmes has used the word "scribble" of Rembrandt in a manner that has always seemed to me to be illuminating. All draughtsmen do two things in succession. First they draw, and then, sometimes, generally one may say, they upholster their drawings. This upholstery corresponds to padding in literature, and may be very skilfully and beautifully done, as it may be poorly done. Among Rembrandt's etchings the *Boys Bathing* is pure drawing with no upholstery. There is not in it a line which is not alive. The *Burgomaster Six*, on the other hand, is a drawing that has been upholstered to death, skilfully, industriously, tenderly upholstered if you will, but upholstered to death. If Rembrandt had known how to stay his hand when the plate was at its most expressive, we should have had a masterpiece instead of a laborious wreck. I may say these things about Rembrandt. *Je suis très-bien avec Rembrandt*. The shade of Rembrandt is not like the standardized *ancien-jeune*. He does not consider criticism "disloyal". He is no longer a vested interest.

It has taken some generations of experience for us to suspect these truths, and it may take some more before we hold them firmly. The belief in the excellence of a task *quâ* task, of the merit of labour as something almost punitive and penitential, is a price we still have to pay for having taken upon our shoulders the religion of the Jews

at the hands of S. Columba. (That is probably why the Scots are so good, having been good longer than the English.)

If we analyse what Manet has left us on canvas we find a certain scholarly virtuosity. He knew who were the good painters and he rehearsed in their manner, but he had nothing to say, and he has left us nothing that has not been better done before. (I am inclined to doubt if an exception might not be made in favour of certain delicious little bits of still-life in the possession of Messrs. Bernheim Jeune et fils.) Manet did not know what he would be at. He was immensely preoccupied with exhibition, with publicity, with the press. "Alors, c'est entendu, Monsieur Manet", a journalist once said to him, "nous vous mettrons dans tous les enterrements". Admiring the painters of the Spanish school, he made the naïve error of adopting their subjects. He spent in all perhaps three weeks in Spain, which he couldn't bear, because of the cuisine. To put the number of interesting pictorial truths in arithmetical form, we may say that where a Ribera paid of form in rifled plastic beauties a hundred per cent., a parallel canvas by Manet paid about ten per cent. So that for what he was aiming at Manet must be accounted bankrupt. With all the then talk about light, the substitution of the blue for the black outline has amounted to nothing. But the influence of Manet was good in its time, inasmuch as it pointed a finger backwards to the great Spaniards.

Now the more gifted of the men of 1916 have at least learnt to say something which no one has said before, either better or worse. Mr. Guevara, living in London, has given us his diary in London. He has solved, with others of his generation, the riddle of upholstering a living scribble enough to embellish it without ever killing it. And that is an enormous step. I have spoken of Mr. Guevara perhaps too generally as a soldier of the modern army. But this is not because I am blind to his undoubted and very individual gifts. His pictures are planned with judgment and decision, and he has the real, the musical sense of colour, a sense that is not necessarily vouchsafed to whoever may choose to label himself modern.

WALTER SICKERT.

THE DECORATIVE ART GROUP.—Though the first exhibition of this society held at the Modern Gallery, New Bond Street, was well worth visiting, the title chosen by the group is not very representative of its work. Curiously enough, two of the most interesting works in the collection, Mr. Nevinson's *Falmouth* and *Canal at Ghent*, cannot be described as decorative at all. These, as I understand, belong to his earlier work, and one is startled to find in them a sense of composition and form revealed in a truly pictorial effect of consolidated unity, that is markedly absent in his

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futurist "notes", a specimen of which was also exhibited. In such records of "states of mind", it seems to me, that the naïf sophistication of the method is perhaps the only "state of mind" embodied in pictorial form, and may yet in time appeal to our artistic feeling, as does now the *naïveté* of a child who draws two eyes in a profile face. The feature that strikes one in Mr. Norway's numerous works, which comprise fully a third of the exhibition, is his boundless versatility. There is hardly a style, a manner, or a medium at which he has not tried his hand. In spite of his evident adaptability, however, he seldom rises above average cleverness, whilst there is a peculiar air of dilletantism about most of his works. He is at his best in the Japanesque *Norwegian Waterfall*, post-impressionistic *Still Life*, impressionistic *Twilight*, and curiously photographic *Old Apple Trees*, and at his worst in the series of pictures in the style of Egyptian frescoes seasoned with Beardsley and Viennese symbolism. His textile decorations are interesting enough, though his combination of paint with cloth shows too little respect for the nature of his material. Compared with Mr. Norway's versatility, the range of sympathies of M. Higuier is small and narrow. It is almost entirely within the sphere bounded on the one hand by Italian primitives, and on the other by Byzantine ikons, with Persian miniatures as a link between. Whether a modern artist can feel and think in forms of the past, which were characteristic of peculiar attitude of mind and of historic traditions no longer extant, is a question too long to be discussed here. But it is quite clear that the craftsmanship and elevation of purpose in the ancient work fully justify an artist's desire to

imitate it. As regards M. Higuier, his choice of examples deserves every praise, though his own performance often reminds one of the distance which still separates him from his models. He has succeeded best in his works after the Persian style, *Inspiration* and *Salome*, and those influenced by Italian primitives, *Temptation* and *Portrait of Mr. S. H.*, whilst in his Byzantine compositions his design is too geometrical, and his symbolical simplification carries little conviction. However, a feeling for expressiveness and beauty of line is evident in most of his works. Among other exhibits mention should be made of Mr. Cox's *Eastern Market*, in which he does more justice to himself than in his *In Spain*; of Mr. Porter's *Caulking the Boat* and *Montreuil*, and Miss Nancy Smith's poster, *Ploughing*. ALEX. BAKSHY.

THE REAPPEARANCE OF THE "GAZETTE DES BEAUX-ARTS".—We record with the greatest pleasure the return of our celebrated contemporary the "Gazette des Beaux-Arts", and we cordially congratulate our *confrères*. A full *précis* will be published here shortly of the two numbers received, too late for acknowledgment in our July number. The first, for August, 1914, was the number in preparation at the outbreak of war, suspended on that account; and the second, dated June, 1916, represents the second half of the year 1914. It is mainly devoted to the losses sustained by our contemporary among its *personnel* in the fighting lines—for whom we add our deep sympathy and admiration—and with the ravages wrought by the enemy upon the buildings of France and Belgium. The Gazette will be continued for the present in bi-monthly numbers. THE EDITORS.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

BIEGELAAR & JANSSEN, Utrecht.

ENGELSEN (Jonk. C.), COSTER (H. P.), etc. (ed.). *De nederlandse Musea*, Jarg. I, Afl. I.

The first number of a Dutch publication, promising well; 12 good half-tone reproductions of various works of art in the Dutch museums, with a monograph on some of them, and a brief descriptive list of all, loose in an envelope. Cf. "The Arundel Portfolios" and "Archiv. für Kunstgeschichte".

HEINEMANN, 21 Bedford St., W.C.

A Catalogue of the Paintings at Doughty House, Richmond, and elsewhere in the collection of Sir Frederick Cook, Bt., Viscount de Monserrate; ed. Herbert Cook, M.A., F.S.A., hon. member of the Royal Academy of Madrid; Vol. III, English, French, German and Spanish Schools and Addenda; Maurice Brockwell; 16+206 pp., 26 photographs, 106 collotypes; Vol. III, £6 6s.; complete in 3 vols., £15.

For Vol. I see "B. M.", Vol. XXIV, p. 295 (Feb. 1914); for Vol. II, Vol. XXVI, p. 241 (March 1915).

PAMPHLETS, REPORTS, ETC.—El Pintor Jerónimo Jacinto de Espinosa, en el Museo de Valencia; Luis Tramoyeres Blasco, Direct. del Museo Provincial de Bellas Artes, Valencia; 30 pp., illust., Valencia (López y comp.)—Haward (Laurence), Curator

of the City Art Gallery; The Effect of War upon Art and Literature, a lecture delivered at the University of Manchester, 28 Feb. 1916; 32 pp.; Manchester (University Press), 3d.—The Society for the Protection of Ancient Buildings; 39th Annual Report of the Committee, 1916; 70 pp., 14 illust.—United States National Museum, Report on the Progress and Condition . . . for the Year ended June 30, 1915; 215 pp., cloth; Washington Government Printing Office, 1916.

PERIODICALS.—American Art News (weekly)—Art in America, IV, 4—Boletín de la Sociedad Española de Excursiones, XXIV, 2—Boston, Museum of Fine Arts, Bulletin, XIV, 83—Bulletin of the Alliance Française (fortnightly)—Fine Art Trade Journal (monthly)—Gazette des Beaux-Arts, Aug. 1914, June 1916 2^e semestre, 1914—Illustrated London News (weekly)—Kokka, 313—Minneapolis, Institute of Arts, Bulletin, V, 6—New York, Metropolitan Museum, Bulletin, XI, 6—Onze Kunst, XV, 7—Oud-Holland, XXXIV, 2—Pennsylvania Museum, Bulletin, 55—The Polish Tribune—Quarterly Review, 448—Revista Nova (Barcelona), II, 35—The Scottish Field, July—Starýé Godý, March—Stolitzia i Usadba, 59.

TRADE CATALOGUES, ETC.—Maggs Bros., 109 Strand, W.; Cat. No. 347, "Books on Art and Allied Subjects", 152 pp., with front.



UNKNOWN PORTRAIT A VENETIAN MAN OF LETTERS (c. 1500), BY CATENA; OIL ON PANEL, LIFE SIZE (LATELY IN THE POSSESSION OF DR A BRASSEUR PARIS)

A PORTRAIT BY CATENA

A PORTRAIT BY CATENA BY TANCREDO BORENIUS

IN the brief passage of the "Life of Carpaccio" which Vasari devotes to Vincenzo Catena, the latter is referred to as a painter "che molto più si adoperò in fare ritratti di naturale, che in alcuna altra sorta di pitture". The statement, as it stands, is unquestionably an exaggeration; the sacred subjects must always have formed a very large proportion of the work of Catena; but at the same time it seems clear that he was a very popular portrait painter, especially among the circles of the Venetian intellectuals, with so many of whom Catena, as we know, was on terms of intimate friendship. The surviving portraits by Catena are nevertheless not very numerous. Certain of them—like the panel in the National Gallery (No. 1121)—are small busts of the Bellinesque type; yet more important than those are a number of half-lengths with the hands showing—the type of portrait for which Giorgione seems first to have set the fashion at Venice. Two of the portraits in question have long been known to students. One is a portrait of a member of the Fugger family, now in the Berlin Museum, which Vasari singles out for mention among the "marvellous" portraits by Catena; and the other is the remarkable, fully signed portrait of an unknown man in the Gallery at Vienna. Less familiar is the portrait of Giangiorgio Trissino, the poet, in the collection of the late Baron Schlichting in Paris, where, at any rate until lately, it bore the traditional name of Giovanni Bellini, although beyond doubt a characteristic work of Catena.

Judging from a photograph, the interesting *Portrait of a Man* here for the first time reproduced [PLATE] and until lately in the collection of Dr. A. Brasseur, of Paris, affords convincing reasons to be considered a work by Catena and to

be classed with the half-lengths I have just referred to. Among the points in favour of the authorship of Catena may be instanced the drawing and expression of the face and its peculiar flatness and simplicity of modelling, while the drawing of the very Bellinesque left hand has much in common with the right hand in the Vienna portrait. The portrait bore formerly the name of Lotto, and one can see what has suggested such an attribution; but the picture is unquestionably the work of an artist belonging to an earlier generation than Lotto. In the general *mise-en-scène* of the picture there is much to suggest memories of Flemish art; and, of course, by the time when this portrait was painted, many portraits by the "maestri ponentini" had found their way to Venice.

As to the identity of the sitter, there is no definite clue to go by; we can only surmise him to have been some Venetian man of letters. The Anonimo Morelliano mentions three portraits by Catena which so far have not been identified: two of Francesco Zio, one a half-length and the other a small three-quarter length, and one of Zuanne Ram. The sitter bears, however, no resemblance to the portrait of Ram which occurs in Titian's *Baptism of Christ* in the Capitol Gallery. A name which naturally occurs to one in this connection is that of the Anonimo Morelliano himself, Marcantonio Michiel, who, writing from Rome in April, 1520, to a friend in Venice, after having described the death of Raphael and reported a rumour of Michelangelo's being ill, ends up by saying: "Dite adunque al nostro Catena che si guardi perche el tocca alli eccellenti pictori". But as regards this question of identity there is, as said, nothing to help us beyond the realm of pure conjecture.

A "GRIFFIN" SILK FABRIC BY A. F. KENDRICK

A SMALL collection of early mediæval silk fabrics was purchased in 1893 in Paris for the Victoria and Albert Museum. It was the most important acquisition of its kind since the museum bought Dr. Bock's stuffs, and as the guardians of church treasures have been growing wiser since that famous collector's day, such opportunities are not likely to recur. Among the pieces included in the collection of 1893, two stand out not merely on account of their extraordinary interest (for there are others which equal them in that respect) but because they are, so far as we know, unique. It is a pity to have to add that neither shows the complete pattern. One of them is the silk stuff showing a Byzantine emperor in a 4-horse chariot, said to have been removed

from a *châsse* containing the relics of a bishop at Verdun. The other is the subject of the following lines, and its provenance is not known. It is a piece measuring about 11 in. by 9 in., large enough to show the whole pattern of the majority of early silk textiles, but unfortunately in this case it shows us very little—just the head of a griffin [PLATE, A]. The beast has an eagle's beak, prick ears, a goat's beard, and a mane covering the neck. The colours are dark blue, white and tan on a buff ground; the last two colours are faded, and were probably bright tones originally. The ample scale, and the vigour and spirit of the design, have attracted attention to this stuff, but no progress has hitherto been made towards reconstructing it. The animal was placed in a circle, and the arc shows the circle to have been an unusually large

A "Griffin" Silk Fabric

one—probably more than 2 feet across. This leaves a good deal of space to fill, and the question is, whether the griffin monopolized the whole field, or whether he was shown attacking his prey. The latter seems almost certain. The data we have are two. A small curl behind the ears is the tip of the griffin's wing; this fits in with either assumption. A loop rising from the cut edge of the stuff beneath the beak helps us more, and provides the clue. It cannot be part of the depressed right wing, as there is no indication of feathers within the loop. Nor is it the foreleg of the griffin, which should be thick-set and muscular, and, moreover, could not be got into that position. It is, in fact, the trunk of an elephant. Two of the other illustrations here shown provide the evidence. The first is a marble relief [PLATE, B]—one of the slabs (*plutei*) forming the parapet of the gallery over the great interior arches of S. Mark's at Venice. The nature of the prey, and the easy victory of the griffin over his formidable antagonist, are here shown by the Byzantine sculptor with rare skill. Some of these slabs may have been brought from Constantinople or elsewhere, but whether the griffin and elephant relief was made for S. Mark's or not, it seems to belong to the 10th or 11th century, when the basilica was being rebuilt.¹

We find the same subject in a textile material [PLATE, C]. The fabric is a damask in honey-yellow silk; the heads and paws of the animals being brocaded in gold thread outlined in purple silk. The weaver's carelessness or lack of skill in setting the subject to the loom has obscured some of the detail, but yet the scene has lost little of its force. The elephant is completely subdued by the onset of his antagonist, who throws himself on his quarry in a manner which recalls the lion and camel on the Imperial mantle in the Schatzkammer

at Vienna. The enclosing circles measure from 16 in. to 20 in. in diameter. This fine stuff is preserved in the Abbey of S. Waldburg at Eichstätt.² It was found in the tomb of Count Liutiger von Graisbach (d. 1074) who refounded the abbey.

Another brocaded silk damask illustrated [PLATE, D], though it adds little to the evidence regarding the subject of the museum fragment, is useful in matters of detail. It shows a series of large circles just over 2 ft. in diameter, with a griffin within each. The head alone is reproduced here. It will be seen to resemble the head in the museum stuff, and it helps us to interpret the worn parts. It is preserved in the treasury of Sens Cathedral, where it enveloped the relics of S. Siviard, traditionally said to have been taken to Sens from Le Mans during the Norman invasion.³ This is a fine stuff, but in its decorative aim and multiplicity of detail it has lost a little of the vigour of the other two fabrics. We seem to have reached a further stage in the Byzantine weaver's art. It was probably woven during the first half of the 11th century. The other two stuffs should be attributed to the beginning of that century, or to the century before. The influence of the East is very apparent in the subject, and any of the three may have been woven in Asia Minor or Syria. But they are akin to a group of stuffs all having large patterns woven on looms of unusual width. This group includes the "Lion" stuff in the Abbey Church at Siegburg, woven with the names of Romanos and Christophoros, joint Emperors of the East from 921 to 931; the other "Lion" stuff found in an incomplete state in a Lower Rhenish church, with the names of Constantine and Basil, joint emperors from 976 to 1025; and the celebrated "elephant" silk in the shrine of Charlemagne at Aachen. It may well be that they were all woven in a factory attached to the imperial court at Constantinople.

¹ It has been suggested, by Giov. Saccardo, in *La Basilica di S. Marco* (1888, p. 262), that these slabs may have been copied from textile hangings used to adorn churches on festive occasions.

² J. Lessing, *Gewebesammlung*, Pl. 72.

³ E. Chartraire, *Les Tissus . . . du Trésor . . . de Sens* (*Revue de l'art chrétien*, xli, p. 373).

A PORTRAIT OF THE PAINTER, BY DANIEL STRINGER BY C. H. COLLINS BAKER

DRYAN'S Dictionary records that Daniel Stringer was a student at the Royal Academy in 1770; that he showed great promise: that he made portrait heads and comic sketches; and abandoned art, apparently, owing to lack of application.

The portrait reproduced and lately acquired for the National Gallery is, as far as I know, the only recognized trace of this certainly accomplished youth [PLATE, A]. It is signed and dated 1776 and so represents him just about at the close of his studentship. From his apparent youthfulness one

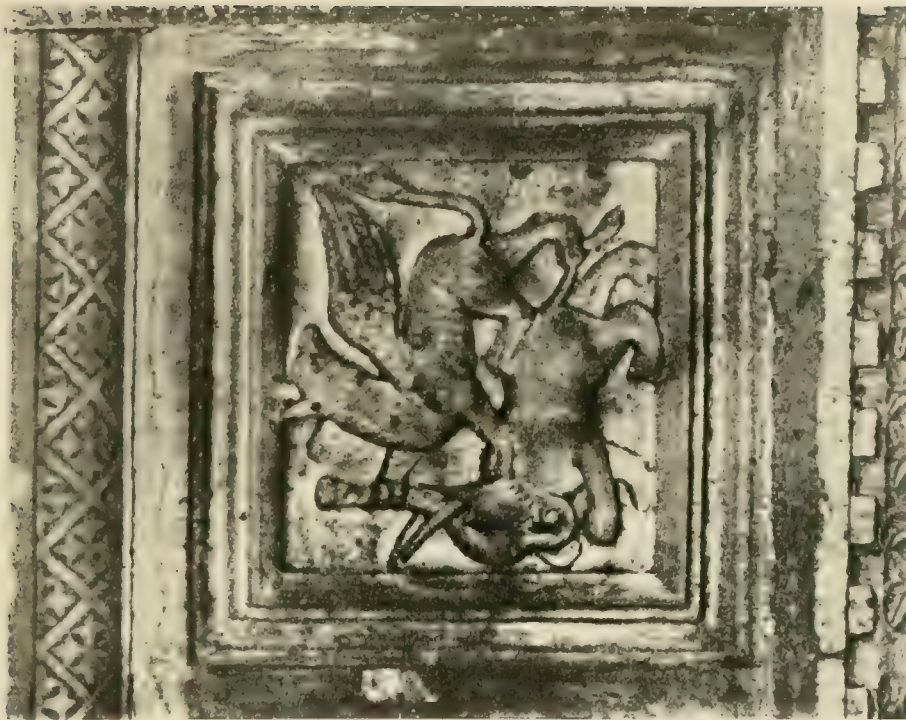
would deduce that there were prodigies at the Royal Academy before Millais. A very early work of Millais was at Christie's lately; Etty obviously was the forming influence. But in 1776 Stringer had based himself to a great extent on Murillo, who was represented in Sir Joshua's collection as "a very scarce master".

When it is cleaned of old varnish this picture will probably be cooler in colour than it is now: at least in the flesh tones. The brush work is expressive and free; the drawing is sound and the design skilful though naturally academic. Added

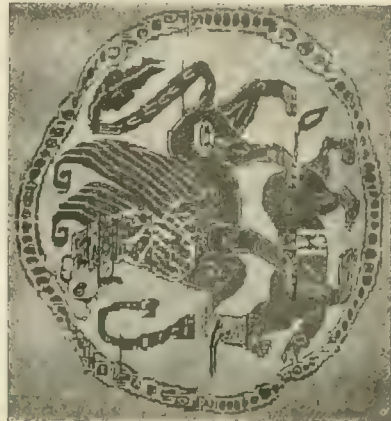
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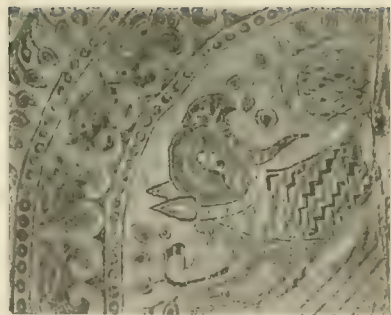
B



C



D





(A) PORTRAIT OF HIMSELF BY DANIEL STRINGER; SIGNED, AND DATED 1770.
(THE NATIONAL GALLERY)



(B) REPRODUCTION OF POSE OF (A) WITH HEAD PROBABLY OF OPTIE BY HIM-
SELF [?]. (MR. LIONEL ANDERSON, KENDAL)

A PORTRAIT OF THE PAINTER, BY DANIEL STRINGER


A Portrait of the Painter, by Daniel Stringer

to these technical virtues are a considerable romance and charm of feeling, untainted by a breath of sentimentality. As for the colour scheme, the curtain is deep emerald, the canvas a toned brown, the jacket pale puce, the vest and breeches light fawn. An interesting by-product of the discovery of this signed portrait is the light it throws upon a certain so-called portrait of Romney by himself which has been seen from time to time [PLATE, B]. In this the pose and setting of Stringer's portrait are reproduced in a quite

different technique, but another head is placed upon the shoulders. Critics qualified to judge consider this second picture to be probably by Opie, who came to London in 1781.

With the delightful *Plucking the Turkey*, by Henry Walton, and the *Portrait of Martha Sowerby*, by a 17th-century English painter, both purchased in 1912, this Stringer makes a nucleus of pictures by minor British artists, to which we now have reason for hoping others will from time to time be added for the National Gallery.

JEAN-FRANÇOIS DE TROY BY SIR CLAUDE PHILLIPS

HE two companion *Conversations Galantes*, now for the first time brought forward as the work of Jean-François de Troy, were in a recent sale at Christie's catalogued as by Fragonard [PLATES II and III]. The only excuse for such an attribution—so obviously a misfit as to require no extended discussion here—is a certain daring grace in the grouping of the figures in their setting of conventionalized landscape, a certain elegant unreality in the amorous relations of the personages to one another. But "Frago" raised and poetized his too erotic idylls by a wind of *élan* and passion which is wanting in these colder and more nicely calculated love-scenes. Moreover, the costumes worn by the personages—I might almost call them the performers—are of the earliest Louis-Quinze period, still reminiscent of Watteau and the *Régence*; so that we are led to place them in or near the year 1730, or just about the time when Fragonard was born. A definite relation both of the dainty, mannered figures and of the landscape backgrounds in which they are framed to the similar subjects of Watteau's later time is at once to be discerned, though it is far from being as close as that in which the bright, superficial fantasies of Lancret and Pater—the successors of the Valenciennes master—stand to his immeasurably finer and more poetic inventions. What we have before us is the work of a painter who, a master in his own style, deliberately invades realms of art hitherto untrodden by him, and manages, by an effort of the will, to achieve a full measure of success while preserving intact his own artistic personality—such as it is. The relation to Watteau is much closer in the decorative canvas which will here be called *La Chasse* than in that which with a nearer approach to accuracy may bear the name *La Pêche*. The love-duet in the foreground is conceived, though not painted, in Watteau's style, while in that of the middle distance—an episode of a more audacious character—there is a much more direct reminiscence of the poetic dreamer who could

transform even futility into the higher beauty. The background, too, with its decorative curtain of trees, is quite in his manner. In *La Pêche* there is a slight advance in style altogether, the figures being drawn and grouped with greater ease and certainty, and the landscape—as we may see by comparison with *La Mort d'un Cerf*, a piece in his later and bolder style—more entirely his own. Jean-François de Troy was trained in the beginning by his father, François de Troy, a capable and dignified but rather stolid portrait painter of the Louis-Quatorze school and period, whose fame has been eclipsed by that of his more showy and brilliant contemporaries Rigaud and Largillière. So much so, indeed, that even now he is all but unrepresented in the Louvre, and must be sought for by those who want him in the provincial museums of France—and in the Dresden Gallery, where hangs his portrait of the Duc du Maine, the son of Louis XIV and Madame de Montespan. The younger De Troy was thus educated in the "grand style" generally associated with the *Grand Monarque*. And this in his vaster and more ambitious works he maintained more or less to the end; though, as was inevitable (seeing that he belonged to the 18th century), with more of sinuous elegance and less of stateliness and solemnity. But Jean-François was a *viveur* of the first order; he was drawn into the most brilliant and dissipated circles of his time. Making fashion and pleasure the great aim of his life, he required large means for the maintenance of his footing in the *grand monde*. Finding the pompous, official style out of fashion, and consequently unproductive, he boldly entered the lists with the successors of Watteau, the painters of *Fêtes Galantes*, of whom Lancret was the sprightliest and most brilliant, the most truly characteristic of the time of flashing brightness and charming mannerism in which he lived. We find the two in conscious rivalry in the *petits appartements* of Versailles, for which in 1734 the most skilful, the most vivacious artists of the day were commissioned to provide

Jean-François de Troy

decorative genre paintings. De Troy painted in this connection three pictures, of which the most famous is the *Déjeuner d'Huîtres*, now in the Musée Condé at Chantilly; Lancret's contribution was the no less famous *Déjeuner de Fambon*, which is now in the same museum, and there hangs as a pendant to De Troy's masterpiece. Our master's academic accomplishment is here shown to be immeasurably greater than that of his vivacious rival; his crowd of youthful *grands seigneurs* at their ease is arranged and moved with extraordinary skill, and not less admirably framed in a Louis-Quatorze interior of singular magnificence. Lovers of pictorial accomplishment cannot fail to admire the completeness of the artist's achievement in this his *magnum opus* among works on a small scale and deliberately frivolous in intention. A drawback to enjoyment is nevertheless the sense of effort not wholly concealed, the artificiality, even in *désinvolture*, of the whole. Lancret, with far less of academic accomplishment, triumphs by reason of his fresh brilliancy, his seeming spontaneity; by his *vis comica* too, which is now that of Régnard, now that of the subtler and less joyous Marivaux. But we must retrace our steps a little. Long before this climax, reached in 1734, De Troy had new-fashioned his style, for the expression of these pictorial amusements by the way, these *Conversations Galantes* of the lighter and more ephemeral order. *La Surprise*, in the Jones collection at South Kensington (where for many years, on the strength of a false signature, now removed, it was catalogued under the name of Watteau) bears the signature of De Troy, with the date 1723 [PLATE I]. It was thus painted two years after the death of the *chef-d'école*. Here we have—already practically complete—the *Conversation Galante* manner so cleverly worked up by our master: the slightly perfunctory sentimentality, the studious elegance in weaving together, in amorous dalliance, figures male and female; the smooth, careful modelling of the flesh, the fine design and accented brilliancy of the draperies. I should be inclined to place here, or not much later, the more attractive *Conversation Galante* in the Sans Souci Palace at Potsdam—a scene of elegant, self-conscious flirtation, the protagonists in which are a handsome but neither convinced nor convincing gallant kneeling at the feet of a *grande coquette* most exquisitely dressed in gleaming white satin heavily embroidered in silver. Precisely similar in conception and style, but on a much smaller scale, and altogether more modest in intention, is "*La Main Chaude*", a little piece presented to the National Gallery by Col. Croft Lyons. But here we have obviously not the original, but a careful copy, too cold in colour, too porcelain-like in texture to deceive the assiduous student of this school and this master. The companion decorative canvases, *La Chasse* and *La Pêche*, now introduced, should, in my

opinion, come after rather than before the highly finished pieces just enumerated, though the more vivacious rhythm, the relative absence of academic artificiality, the greater *naïveté* and charm that serve to distinguish them might well lead us at first to suggest a place nearer the beginning of the *Fête Galante* phase in De Troy's art. Note, however, a bolder cast of the voluminous draperies, a sharper, more ridge-like break in their silken surfaces. I have already called attention to the free, decorative treatment of the attractive landscape backgrounds. Delightful as these pictures are of their kind—and I own that they give me greater pleasure than De Troy's more ambitious efforts of the same class—I cannot even here acquire the conviction that he is right inside his subject, that it is a spontaneous expression of his artistic temperament, his artistic personality. It is on this ground—I have said so already—that Lancret, with his buoyancy, his sparkle, his happy suggestion of the environment and its frivolities, has the advantage. I will not pronounce in this connection the name of Watteau, the exquisite poet-painter, whose sensuous melancholy, whose note of wistfulness and misgiving in the midst of delight make of him—here again I repeat myself—the Giorgione of the 18th century. Last in order of date among De Troy's paintings of this particular class come two quite exceptional pieces, now in the Wallace collection, *Le Déjeuner de Chasse* and *La Mort d'un Cerf* [PLATE IV, D, E]. These were exhibited at the Salon of 1737. Though as regards style they are quite easily connected with the pieces which in succession we have now been discussing, as regards handling they stand quite apart from them. They are, indeed, sketches, executed with remarkable strength and certainty of brush, with a synthetic power, indeed, that we do not meet with elsewhere in De Troy's *œuvre*. Is it for this reason, is it because the painter wished to display to the full his bravura accomplishment, that these two superb pieces appeared at the Salon, where as a rule only finished performances were exhibited; or are we to assume, on the contrary, that the paintings shown at the Salon were *not* these sketches, but finished originals derived from them? There is nothing to guide us in the extant enumeration of works exhibited by De Troy at the Salon—the dimensions of *Le Déjeuner de Chasse* and *La Mort d'un Cerf* being, most unfortunately, omitted. There is nothing to show whether upon the foundation of these masterly sketches that now enrich the Wallace collection more finished works were built. So far as I am aware, no biographer of the artist has enumerated such finished pieces in his *œuvre*. As salient points of comparison with our *La Chasse* and *La Pêche* mark the boldly dashed-in landscape background to *La Mort d'un Cerf*; mark in *Le Déjeuner* the



"LA SURPRISE", DATED 1723



" LA CHASSE "

JEAN-FRANÇOIS DE TROY
PLATE II

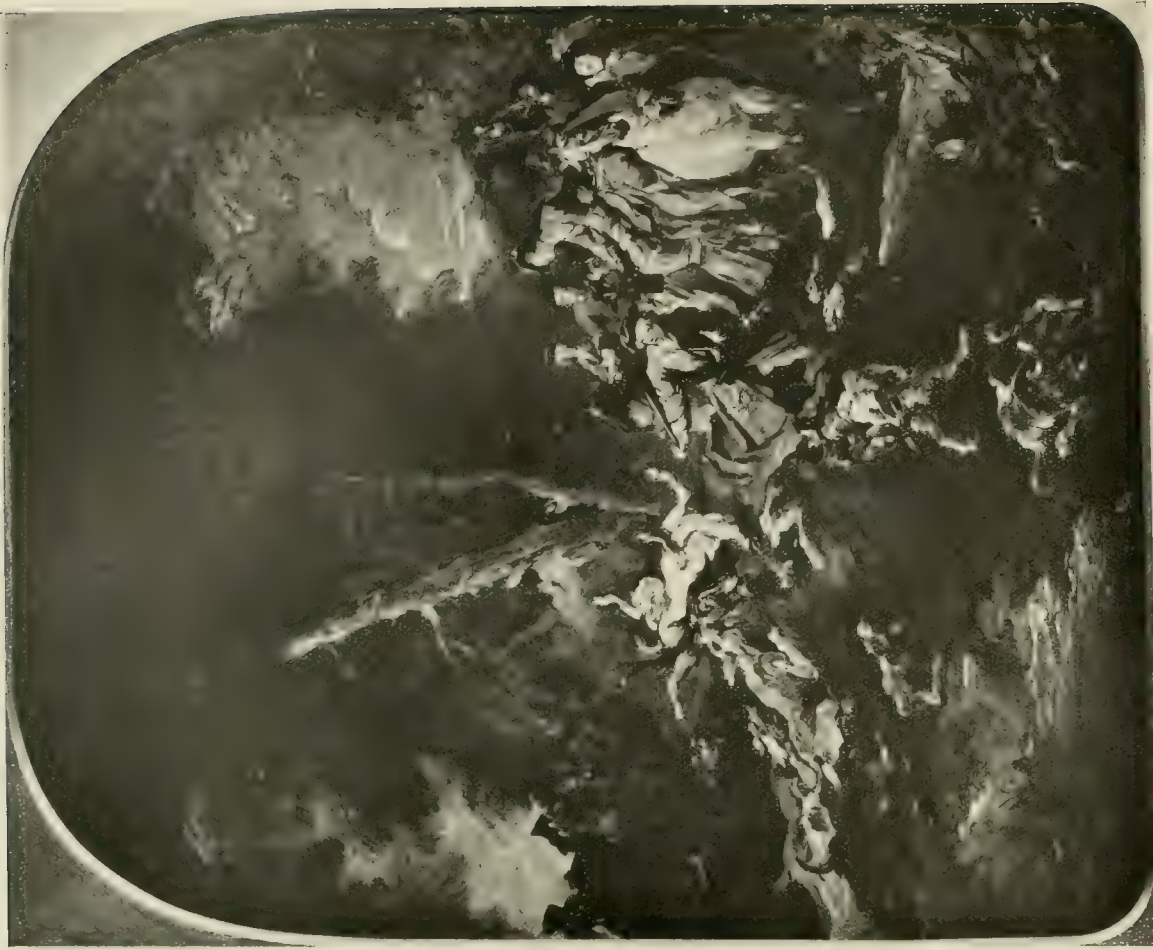


LA PÊCHE

JEAN-FRANÇOIS DE TROY
PLATE III



(D) "LE DÉJEUNER DE CHASSE"



(E) "LA MORT D'UN CERVE"

types and movements of the fashionable ladies and their gallants—the make of the ladies' gowns, the mode of the tie-wigs that the men wear with such ease and grace. With De Troy as the painter of monumental decorations, canvases on a vast scale and in the "grand style" (mitigated, however, by the taste of the 18th century), we are not here immediately concerned. His greatest achievements in this, the main department of his art are the two famous series of paintings which he carried out for translation into tapestry by the

Royal Manufactory of the Gobelins. The earlier of the two is a suite of seven immense canvases with subjects from the history of Esther; the later work (exhibited in its entirety in 1748 in the Galerie d'Apollon of the Louvre) is a similar suite of seven canvases showing scenes from the history of Medea and Jason (after Ovid). Magnificent tapestries from both series are hung in the state apartments at Windsor Castle; of the *Medea and Jason* tapestries there is, or was, a complete set in the collection of the late Lord Burton.

A FIND OF VIKING RELICS IN THE HEBRIDES BY JAMES CURLE, F.S.A.

IN the autumn of 1915 some school children at Valtos, on the western coast of Lewis, playing near the sea shore, discovered in the wind-blown sand a group of ornaments, which must have been deposited with a burial of the Viking period. The find consisted of a pair of oval bronze brooches [PLATE, A 4, 6]; a disc-shaped ornament of the same metal, ornamented with interlaced pattern showing traces of gilding [A 2]; a small penannular-headed pin or brooch [A 1] and a buckle [A 3 and FIG. 1], both of bronze, and both originally overlaid with silver; a small piece of a brass chain [A 8]; an amber bead [A 5]; and remains of an iron knife and spear-head.

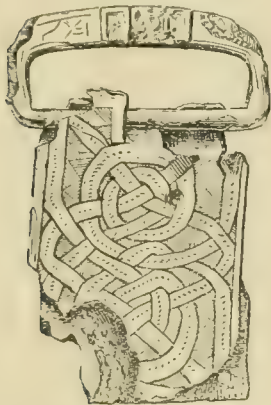


FIG. 1—BRONZE BUCKLE, ORIGINALLY SILVERED, FULL SIZE

A subsequent examination of the ground does not appear to have revealed any exact details of the burial. It did not bring to light any of the iron rivets which reveal the presence of a boat, a not uncommon feature of a Viking grave. The body, not improbably that of a woman, must have been buried in the sandy ground fully clad, and wearing the ornaments typical of the Scandinavian people. In its general features it is just such a find as might be met with in Norway or Sweden, but mingling with its northern characteristics we can trace the influence of Celtic art. Nothing reveals the northern wanderer more plainly than the large oval brooches. They are invariably found in pairs, and were worn on the breast, usually connected by a cord or a fine metal chain. The brooches, which belong to the single-scaled variety, are of bronze, with the exception of the pins, now disappeared, which were of iron. They

were produced by casting, and on the back the impression is still to be seen of the coarse cloth employed in making the moulds. The surface of each brooch was ornamented by nine projecting bosses, probably of lead, plated with silver, which have now disappeared. Seven of these were connected together by bands of metal slightly raised, while the spaces between formed sunk panels filled with somewhat debased animal ornament. The ancestry of these animal forms can be traced to earlier representations of lions or other beasts derived from Roman art, which in the hands of northern craftsmen assumed strange shapes, and gradually, through copying, lost their identity. In some of the earlier types of the oval brooch the animals are much more recognizable than in the Valtos examples. The small portion of bronze chain was probably used to connect the pair of ornaments together. Many instances could be given of the occurrence of this particular type of brooch in Scandinavia. In Scotland they have been found in Orkney, in Shetland, and in the Western Isles on Islay. In Ireland the type is represented by at least five pairs. In one of the Scottish finds—at Pierowall in Orkney—a pair of these brooches was dug up in a Viking cemetery associated in the grave with a Celtic penannular brooch [FIG. 2], and it is the most interesting feature of the Valtos find that it exhibits the same association of Celtic and Scandinavian art. The circular ornament of bronze [A 2] is probably unique among Scottish finds of the Viking period. It measures $2\frac{3}{4}$ in. in diameter, and shows traces of gilding. The empty setting which now forms the centre of the ornament was possibly filled with a piece of amber. Around it ran a band of chevron pattern, and beyond this a wider band of interlaced work, in which were three cords making alternately a closed and an open loop. The back is concave, and a narrow band of metal appears to have been fixed across it [A 7], so that the object could be slipped upon a strap. It has no pin which would enable us to identify it as a brooch,

A Find of Viking Relics in the Hebrides

and it is possible that it was employed as a belt mounting. Its general character impresses us as Celtic. Its decoration of looped cords is to be seen on much of the Celtic metalwork of the time.



FIG. 2.—CELTEC PENANNULAR BROOCH FOUND IN A VIKING CEMETERY AT PIEROWALL, ORKNEY

We have an admirable example of it in the penannular brooch from Pierowall, already referred to [FIG. 2], while the treatment of the chevron pattern immediately surrounding the central boss recalls the terminals of the silver penannular brooch from Croy, Inverness-shire—a purely Celtic ornament which was found in association with coins of Coenwulf, King of Mercia, A.D. 785–818. Lastly, while the object cannot be identified as belonging to any well known group of Celtic personal ornaments, it presents, though no doubt coarser in execution, a close analogy in form and treatment to the circular medallions to be seen on such Celtic work as the Lough Erne shrine and the Monymusk reliquary.

To Celtic influence also we would ascribe the small penannular-headed pin [A 1]. Its bulbous ends with raised projections obviously in an earlier stage of development of the type represented animal heads. Such types have been found in Ireland, but it is quite possible that this example was fashioned by some metalworker of the Western Isles, for the excavation of the Mote of Mark, Kirkcudbrightshire, has furnished us with a series of moulds from which a native craftsman must have produced a variety of ornaments rich in interlaced work, and among them simple penannular-headed pins or brooches with lozenge-

shaped terminals not very far removed in design from the Valtos pin, and which must belong to about the same period.

But perhaps the object in the find which most markedly displays Celtic influence is the buckle [A 3]. Its double interlaced knotwork is typical of the Celtic manuscripts of the best period; indeed, the pattern may be seen in the ornamental border of one of the pages of the "Book of Durrow". A buckle in the collection of the Royal Irish Academy may be classed with it. In size it is somewhat larger, and the portion of it into which the strap was inserted forms a rectangular panel which is filled with a key pattern, a design to be seen in the "Book of Kells" or the "Lindisfarne Gospels", and which is exactly reproduced on an early cross shaft from S. Andrews. This buckle is associated with the find from Island Bridge and Kilmainham, near Dublin, which constitutes one of the most interesting groups of Scandinavian antiquities in Britain.

The other objects of the Valtos find—a single fusiform bead of amber [A, 5] and the remains of an iron knife and spearhead—do not call for any special comment.

It is unfortunate that in none of the Scottish or Irish finds does the particular type of oval brooch found at Valtos occur with coins to enable us to date it, but we know that in Scandinavia it is assigned to the beginning of the 9th century. We must remember, however, that such ornaments were often placed in the grave after they had seen a good deal of service. An example recently found at Reay, Caithness, had been worn and patched with silver, and there is distinct evidence of wear and tear on the Valtos specimens.

The end of the 8th century saw the first attacks of the Vikings on the coast of England. By the beginning of the 9th century they had harried Iona, and made their presence felt in Ireland. As the century went on the numbers coming westward increased rapidly. By the middle of the century they were widely settled in Caithness, the Orkneys and the Hebrides, and where, as at Valtos or at Pierowall, we find a Scandinavian grave in which typical brooches from the north are associated with Celtic ornaments, we are perhaps entitled to hazard the conclusion that it belongs not to the first period of piratical onslaught, but rather to the beginning of more settled civilization. In the whole circumstances we should feel inclined to date the Valtos burial as not earlier than the middle of the 9th century.



(1) BRONZE PENANNULAR-HEADED PIN OR BROOCH, ORIGINALLY SILVERED. (2) BRONZE ORNAMENT SHOWING TRACES OF GILDING. (3) BRONZE BUCKLE, ORIGINALLY SILVERED. (4, 6) BRONZE BROOCHES. (5) FUSIFORM AMBER BEAD. (7) ATTACHMENT AT BACK OF (2). (8) FRAGMENT OF A BRASS CHAIN

A FIND OF VIKING RELICS FROM THE HEBRIDES



A. DETAIL OF THE PORTRAIT BY LORENZO LOTTO (THE NATIONAL GALLERY)



B. VENETIAN MEDAL (MUSEO CIVICO BRESCIA)

PORTRAITS

THE PROTONOTARY GIULIANO

THE PROTONOTARY GIULIANO

BY G. F. HILL

THE half-length, No. 1105 in the National Gallery, is among the most attractive of all the works of Lorenzo Lotto, at least to those who agree with Mr. Berenson in his description of the portrait as "the quietest of all those by Lotto known to me, and—if I may be allowed the word here—the most gentlemanly". Mr. Berenson attributes the painting to the year 1522, with a mark of interrogation.¹

This beautiful picture (from which the head alone is reproduced in the plate) is, however, not the only extant portrait of the Protonotary Giuliano. In the Brescia Museum is a unique medal, obviously of Venetian origin, which I think there can be no doubt represents him. I reproduce it here from a photograph which was obtained for me by the kindness of Signor Guido Cagnola. It has hitherto been known only from a very poor engraving in the Museum Mazzuchellianum (I, xlviii, 3), and from the descriptions in Armand (II, 129, 9) and Rizzini ("Illustrazioni dei Musei civici di Brescia" I, p. 81, 553).² The engraving, inadequate as it is, had sufficient character to suggest a likeness with Lotto's sitter, when the mind had been set on the right track by the resemblance in the name. The only dissimilarity on which an objection to the identification might be founded is in the rendering of the hair, which is bushy in the medal and lank in the picture. It appears to me, however, that this difference may be due to fashion in hair-dressing; the man on the medal is younger than the man in the picture, and his hair has been treated so as to produce the zazzera fashionable at the time. Judging from its

style, the medal may well be some years earlier than the date assigned to the picture.

If the identification be admitted, it enables us to identify Lotto's sitter somewhat more closely than has hitherto been done. The picture being at present inaccessible, I am unable to re-examine the inscription which has provided all the details so far known, namely that he was a Protonotary Apostolic, and that his surname was Giuliano; but from information which Mr. Collins Baker has kindly given me it is clear that nothing more is to be obtained from this source. The medal gives us in addition his baptismal name, Giovanni. For further information about him I have so far only had the opportunity of consulting the source which is most obviously suggested by the fact that both Lotto and the anonymous medallist were Venetians, namely the Diaries of Marino Sanudo.³ In 1504 Zuan Zulian, son of Ser Marco, is mentioned as cubicolario del papa. In 1517, the protonotary Zuan Zulian benefited under the will of Pietro Grimani. In 1518 he entertained Antonio Pucci on his way to Rome. In 1519 there is mention of Zuan Zulian, canonico Cenedese; and in 1528 of a prelate Zulian, the baptismal name being omitted. Whether the last two entries relate to our protonotary I do not know.

The medal is, as already observed, thoroughly Venetian in style. It may be compared with the portrait of Alvise Rizado⁴, but it does not seem possible to attribute it to any known Venetian medallist of the period, such as Giulio della Torre.

³ See Vol. 6, p. 62 (1504); 24, p. 500 (1517); 26, p. 103 (1518); 28, p. 61 (1519); 46, p. 601 (1528).

⁴ Armand II, 130. 13 (Mr. T. Whitcombe Greene); Lanna Catal. 321 Taf. 19 (Mr. Henry Oppenheimer); Berlin, Simon Catal. 351 (on the edge, the date MDXVI).

¹ Lorenzo Lotto (1905), p. 151.

² The reverse of the medal is plain but for the word PIO in very rough lettering, retrograde.

SHAKESPEARIAN DRESS NOTES—II

BY F. M. KELLY

A.—RUFFS AND CUFFS

"With ruffs and cuffs and farthingales and things".

Taming of the Shrew.

THE generic term for the linen shirt-collar of Shakespeare's time was "band". That variety known as the "ruff-band" or "ruff" was as characteristic a feature in the dress of both sexes under Elizabeth and James I as was the trunk-hose of male apparel or the farthingale of female. The radiating pleats of the ruff were known as "sets",¹ a word used both substantively and verbally to denote the formal arrangement of

pleats in any garment.² While these radiating pleats are common and essential to all ruffs, there is much more variety of make than might be supposed by those habituated merely to modern delineations, or to the presentments offered nowadays by stage or pageant. The "falling band"³ preceded the ruff by a little, held its own in the midst of the latter's greatest vogue, and in the end survived it triumphantly in modish society, although the ruff, in all its exaggeration, clung to the necks of the Church, the Bar and the Faculty till the time of Charles II.

¹ 1611, Cotgrave: "Goderon—the set of a (single) ruff after the Spanish (or plaine) fashion; also the setting thereof". (*Ibid.*) "Goderonner une fraise—to set a ruffe".

² 1651, Randolph, *Hey for Honesty*, III, iii, 27: "The sets of my old ruffe looked like so many organ pipes".

³ 1530, Palsgrave, 710/2: "I set a gowne, I put the playtes of it in order".

⁴ A good example of the laced falling band is the nobleman in the 3rd block of the PLATE to "Doublet and Hose", (*Burlington*, June 1916).

Shakespearian Dress Notes

At its first appearance—that is, roughly, about the accession of Edward VI—the ruff was merely a small, informally puckered band of linen peeping above the collar of the doublet. In Mary's reign it increased a little in size, the sets acquiring the familiar SS, or "nebuly" formation. These early ruffs were mostly open at the throat. It is not till between 1570 and 1580 that we find it developing to the immense "cart-wheel" compass—Wm., Lord Russell of Thornhaugh [PLATE, E]. After about 1580 not only do we constantly meet with ruffs of vast circumference, but we begin to find great variety in the arrangement of the sets. Gheeraedt's (Pantoja's ?) group, *The Ambassadors' Conference at Somerset House*, 1604 (National Portrait Gallery) well illustrates certain varieties of "set". Charles Blount, Earl of Devonshire, shows the ruff *à la confusion*. Contemporary satire is very informative in the light of coæval delineations.⁴ Stubbes speaks of the multiplicity of ruffs. His words imply a number of distinct ruffs, one over the other, the largest being uppermost; but, from the graphic evidence, one may fairly assume that in by far the greater number of cases the "double" or "treble" ruff consisted rather of two or three thicknesses of pleated linen, forming a single ruff-band. Not infrequently the



FIG. 1—FLATTENED OR "PATENTY" SETS

⁴ 1568, Fulwell, *Like will to Like*: "... ruffs like calves' chitterlings".

1576, Gascoigne, *Delic. Diet Droonkardes*, 18: "... of a French ruff we make an English chitterling".

1609, Dekker, *Gul's Horn-Book*: "There was then [*i.e.*, formerly] neither your treblequadruple dedalian ruffs, nor your stiff-necked rebatos [*vide infra*], that have more arches for Pride to row under them than can stand under five London bridges".

1610, Jonson, *Alchemist*: "He looks in that deep ruff like a head in a platter". L'Estoile (July 1576) compares the appearance of the courtiers in their huge ruffs to S. John the Baptist's head upon the charger.

1608, *The Dumb Knight*: "Nay, this [ruff] is but shallow: marry, I have a ruff is a quarter deep measured by the yard".

1635, Monet, *Invantaire*: "*Fraise—collet de chemise, attaché ou séparé, fronse dru & menu*", which he renders in Latin as "*collare rugatum, striatum, tubulatum*".

1638, Peacham, *Truth of Our Times*: "... huge ruffs that stood like cartwheels about their necks. . . ."

Note that, despite the date of the quotations from Monet and Peacham, both men are referring to things well within their personal experience.

Beaumont and Fletcher, *Nice Valour*:

"About his neck a ruff like a pinched lanthorn
Which schoolboys make in winter".

1597-98, Hall, *Satires*:

"His linen collar labyrinthian set
Whose thousand double turnings never met".

describe in heraldic terms as a "patenty" or crutched form [FIG. 1], as well as a tall, narrow set, especially common in late 16th-century Spanish portraits; *e.g.* of the "Archdukes" Ferdinand and Clara Eugenia [FIG. 2]. The ruffs *à la confusion*⁶ I take to denote those ruff-bands commonly seen about the last decade of the 16th century, or even a trifle earlier, the symmetry of whose sets was purposely disordered [FIG. 3]. The French, from about 1575, had the reputation of affecting a studied carelessness in the details of apparel—as of leaving the doublet partially unbuttoned, one sleeve closed up and the other



FIG. 2 — CART-WHEEL RUFF, NARROW SETS, SPANISH TYPE

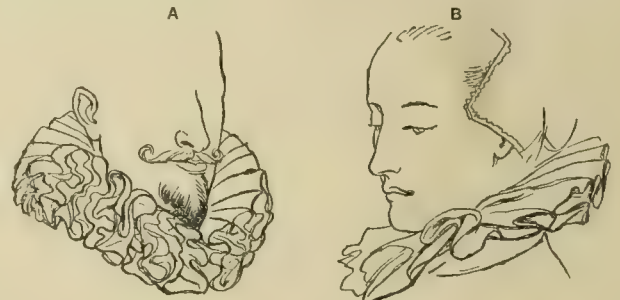


FIG. 3—SETS "À LA CONFUSION". (A) VAN DYCK; (B) GOLTZIUS, 1612

open, the stockings imperfectly gartered, some points untrussed, etc.⁷—whence I venture to suppose them the originators of this mode. The ruffs in favour with Puritans would seem to have been small and arranged in precise formal sets ("in print"). Under James I the enormous "cartwheel" ruff, while still moderately wide, shows a tendency, in fashionable circles, to lose much of its extravagance, and towards Shakespeare's last days was often allowed to droop to the shoulders in several puckered layers of relatively modest span [FIG. 4], or as in Mytens's portraits of Charles I at Copenhagen, 1624, and Turin 1627. This later type was for the most part simply gathered or puckered, without the intricate convolutions of its huge predecessor, which, however, as before mentioned, lingered upon the shoulders of divines and doctors.



FIG. 4—FALLING RUFF

⁵ 1580, Vigenère, *Notes sur Tacite*, gives a long and elaborate description of the great "cartwheel" ruff, with sets "*de vingt cinq ou trente lez, doux et menuz, frisee en choux crespes*" (*cf.* the contemporary Spanish "*lechuguilla*" and Italian "*latuccha*"). He likens it to a millstone and its sets to organ pipes.

⁶ 1611, Cotgrave, *Confusion*: "... also a thick Ruff that is worn close before".

⁷ Vecellio, 1589, and Moryson, 1605-17, confirm on this point the report sent home earlier by the Venetian ambassador, Lippomano (1576).



(A) LACED STANDING BAND OR NECK WHISK. "SACKVILLE, EARL OF DORSET", 1615; MINIATURE BY ISAAC OLIVER (VICTORIA AND ALBERT MUSEUM)



(B) FAN-SHAPED STANDING BAND OR WHISK. "ELIZABETH BRYDGES, LADY KENNEDY"; M. GHEERAEDTS, 1612 (DUKE OF BEDFORD)



(C) LARGE OPEN "FAN" RUFF, BACKED WITH LACED REPEATS. "LADY OF THE PITTI FAMILY"; PAINTER UNKNOWN, c. 1600 (THE UFFIZI)



(D) MEDIUM RUFF OPEN IN FRONT WITH FLATTENED OR "PATENTLY" SETS. "ROBERT DEVEREUX, EARL OF ESSEX"; M. GHEERAEDTS, c. 1595 (DUKE OF BEDFORD)



(E) TYPICAL GREAT CARTWHEEL RUFF AND FORMAL SETS. "WILLIAM, LORD RUSSELL OF THORNHAUGH"; PAINTER UNKNOWN, c. 1585 (DUKE OF BEDFORD)



(F) SMALL OPEN RUFF WITH DOUBLE "DOVETAILED" SETS, SO-CALLED "WIFE OF CHARLES V" c. 1560-1565 [?]; COFFLO [?]; (MR. LOUIS RAPHAEL)

Shakespearian Dress Notes

From the time the ruff attained large dimensions it was generally closed in front, forming an unbroken circle, though right into the 17th century we find instances where, as in the earliest type, it is allowed to gape in front. As in the case of the band, the fastening seems to have consisted of strings. But whereas band-strings are often illustrated, the ruff-string is seldom in evidence. A rare and early illustration is Neufchatel's portrait (at Buda) of Hans Heinrich Pilgram of Bois-le-Duc, 1561, where the unfastened-ruff displays a treble set of strings, viz., one pair at the throat, the other two near the outer rim [FIG. 5]. Perhaps these were habitually tucked into the doublet or pinned back out of sight.



FIG. 5—TREBLE RUFF - STRINGS

The ordinary band, or falling-band or fall, was what we should call simply a turn-down collar, or, as it used to be termed within my recollection, a "Shakespeare" collar. At first of moderate size, it tended, towards the close of the 16th century, to expand, and consequently to be stiffened and propped up to prevent it from hanging limply on the shoulders. Eventually, about the accession of James I or a few years later, it developed into the horizontal, demilune shape known as the standing-band [PLATE, A] and (*teste* Randle Holme) the "neck-whisk".⁸ In a reduced, plain form, this is the typically Spanish "golilla" familiar to us *inter alia* in so many of Velazquez's and Murillo's male portraits. The plain whisk is well exemplified in the well-known "Droeshout portrait" of Shakespeare, while the plain falling band is shown on the Stratford bust. Both ruff and band were, at the outset, made very high in the neck, and this, as a general rule, holds good throughout the period, but from (about) 1580 we not infrequently see them uncovering the throat while remaining high at the nape. It is exceptional to find them altogether low-necked.

All the forms of band and ruff in vogue for men were common to women, who had besides some varieties peculiar to themselves. Notably we find a form, of bands and ruffs alike, wide open

in front, spreading in an upright arched or fan-like shape behind the head from shoulder to shoulder, a form which particularly necessitated the support of wires. The (later) portraits of Elizabeth, of Anne of Denmark, of Louise de Lorraine and Marie de Médicis illustrate my meaning very clearly. Isolated instances occur even earlier, as in the anonymous portrait of Catherine de Médicis (evidently taken subsequent to her marriage and previous to her widowhood) in the Uffizi. [See centre miniature of PLATE, B, p. 149, above (July).]

The usual material of band and ruff appears to have been cambric or lawn. Embroidery of gold thread and white, black or red silk was a common embellishment. Lace, too, now begins to play an important rôle in apparel, and often formed the material of band, ruff or cuff in part or wholly, as illustrated in the PLATE, A, B. Starch, something of a novelty seemingly to Philip Stubbes, is an important ingredient in their make-up. Contemporary authors abundantly testify to the existence of various coloured starches—as white, blue, yellow, "goose green", red and purple.⁹ It is remarkable that, in the face of this, the portraits of the period afford little or no confirmation of this diversity of colour. Blue starch (which, Fairholt asserts, preceded yellow and was patronized by Puritans as "the sober colour") may have been equivalent in effect to the "blue" of modern laundry. As for yellow starch, so constantly referred to in Jacobean days, while I have seen portraits where the neck and wrist linen was of a distinctly "cream" or "écru" tint, the shade of yellow has never been so pronounced as to preclude the possibility of its representing artistic caprice or the effect of time upon the pigment. Yet both saffron and eggs are explicitly mentioned as ingredients of the yellow starch, which seems to have been a peculiarly English mode if Fitzgeffery is to be believed.

Besides starch there were a number of wired or stiffened supports for ruff and band [FIG. 6, B]—

⁸ 1688, R. Holme, *Armory* (mostly written earlier): "... the round and laced whisk, which standeth round the neck, touching no part of the shoulders".

1605, *Les Hermaphrodites* (by Thomas Artus?): "un autre accommodoit fort curieusement la dentelle du collet, car il falloir qu'elle fut un peu relevée afin de mieux faire la roue. Aussi avois-je oublié à vous dire qu'au collet du pourpoint il y en avoit encore un autre attaché d'une autre couleur que le pourpoint fort piqué et cotonné, qui se ployoit et renversoit: de sorte qu'alors que le collet de la chemise estoit dessus, il estoit fort éloigné du corps du pourpoint".

1644, *Lois de la galanterie françoise* (anonymous) says retrospectively: "... nous avons au commencement porté des rotondes de carte forte sur lesquelles un collet empesé se tenait estendu en rond en manière de théâtre".

⁹ 1583, Stubbes mentions "white, red, blue, purple and the like" [starch]. Jonson alludes to "goose-green". Blue and (especially) yellow are the colours that force themselves on the reader. You will hardly read an account of the Overbury murder but Mrs. Anne Turner and her yellow starch will obtrude themselves upon your attention.

1592, Nash, *Pierce Pennilesse*: "... the ballet of blue starch and poking sticks".

S. Rowland, *A Pair of Spy Knaves*:

"His cabbage ruffe of the outrageous size
Starched in colour to beholders' eyes".

1615, *Albumazar*: "What price bears wheat and saffron, that your band's so stiff and yellow?"

1622, B. Rich, *Irish Hubbub*: "Now ten or twenty eggs will hardly suffice to starch one of these yellow bands".

The portraits at Magdalen College, Cambridge, of Nicholas Ferrar the elder (*ob.* 1620) and wife show lace of a more pronounced yellow than any other illustration I can immediately recall.

Shakespearian Dress Notes

"supportasses", "rebatos",¹⁰ "pickadils".¹¹ The pickadil I have adverted to in my former article on "Doublet and Hose" and suggest, under correction, that its distinctive feature, as a support for ruff or whisk, was its vandyked or tabbed edge.¹² These supports rarely show in paintings or prints, save in *genre* pieces which display back-views of the figure [FIG. 6, a]. We sometimes find the ruff

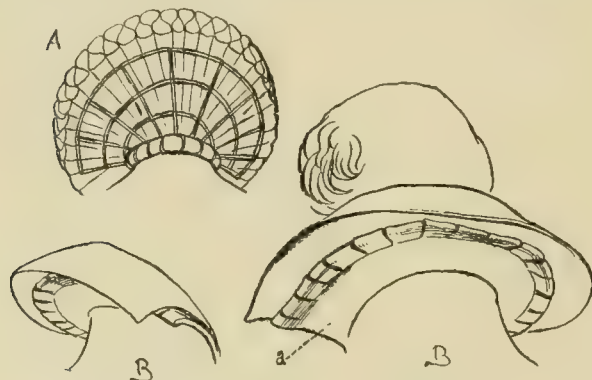


FIG. 6—(A) RUFF SUPPORTED ON SUPPORTASSE OR WIRED REBATO; (B) FALLING BAND SUPPORTED ON PICKADIL; (a) THE PICKADIL

worn over the band,¹³ of which we have both textual and graphic evidence, though in the latter case it is mostly hard to say whether the lower of the two is a band, whisk, rebato or pickadil [PLATE, C]. A notable feature of Spanish apparel is the persistence of the small, plain whisk (Sp. *golilla*) in the Peninsula and the two Sicilies, long after the rest

¹⁰ 1596, Gosson, *Pleasant Quippes*:

"This starch and these rebating props

As though ruffles were some rotten house".

1605-1617, Moryson, *Itinerary*: "In Prussia I observed them to wear long ruffles, with rebatoes of wire to beare them up, such as our women wear".

1599, Minsheu, *Spanish Dictionary*: "*Arandelas*—rebatoes, supporters for women's ruffs".

1631, Dent, *Pathway*: "These great ruffles which are borne up with supporters and rebatoes as it were with post and rail . . ."

¹¹ A glance at FIG. 2 of my recent article [p. 93 (June)] on "Doublet and Hose" will show the simplest form of neck pickadill.

1611, Heath, *Grocer's Comp.*: "[No apprentice is to wear] "any piccadilly or other support in, with or about the collar of his doublet".

1611, Cotgrave: "*Carte*— . . . also a pickadill, or supporter of pasteboard covered with linen".

1619, Purchas, *Microcosmos*, xxvii, 265: ". . . large frills borne up with a pickadillo, or scarsly peeping over the Doublet Collar".

¹² Yet Cotgrave s.v. *Porte-fraise* gives "— a Rebato, or supporter for a Ruffe, wrought or embroidered, and cut into divers panes.

¹³ 1604, S. Rowland, *Look to it*:

"You with the Hood, the Falling-bande and ruff".

1599, Marston, *Scourge of Villanie*, III:

" . . . Under that fayre ruffe so sprucely set

Appears a fall, a falling band, forsooth".

of Europe had forgotten it. Spanish conservatism is finely illustrated in Lebrun's Gobelin cartoon of the meeting of Louis XIV of France and Philip IV of Spain in 1664. There all the French nobles wear the modes of Molière's "marquises"—great periwig, deep falling bands, short doublet and petticoat breeches—of the gayest hues, while the Spaniards all wear black costumes of the cut they adopted some thirty years earlier. The Spanish queen wears the "guardinfanta" (which I shall speak of in my ensuing paper); the men wear the small, plain golilla, with one exception who sports a formal "cartwheel" ruff and the older style of coiffure.

The string of ruff and band were often used to hang a ring or jewel by.¹⁴

To the ordinary band corresponds the simple turn-back cuff of similar pattern and material; to the ruff the hand-ruff, ruff-cuff or ruffle, set in similar pleats. The ruffle never reached the extravagant expanse of the ruff. Not infrequently the ruffle was worn with the falling band and whisk, the plain cuff with the ruff.

The term "band-box" originally applied to a receptacle for bands and ruffs.¹⁵

The sets of a ruff were put in order by means of an implement termed a "poking stick" or "poker" of wood, bone or steel. The steel poker, says Stow, appeared towards the middle of Elizabeth's reign.¹⁶

POSTSCRIPT.—Anyone sufficiently interested in the foregoing matter to refer to "Harleian Miscellany", Vol. x, "Exchange Ware at Second Hand, viz., Band, Ruffe and Cuffe", 1615, will find a number of punning allusions to the details enumerated above.

All the text blocks illustrating these papers are made from line drawings due to the skill and knowledge of my friend and colleague, Mr. Randolph Schwabe.

¹² 1607, *The Woman Hater*: ". . . a ring at my band-string".

1621, *Bishop Corbet Preaching at Woodstock*:

"A ring was his pride

At his band-strings tied".

Middleton, *Roaring Girl*: "Hang up my ruff-band with the diamond at it".

¹³ 1633, Rowley, *Match at Midnight*: A maid, entering with a "band box", explains that she has been "For my mistress' ruff, at the sempstress', sir".

¹⁴ 1604, Dekker, *Honest Whore*:

"Where's my ruff and poker, you blockhead?"

1611, Middleton, *Roaring Girl*:

"My poor Openwork came in as I was poking my ruff".

1608, *Dumb Knight*:

"You have a pretty set, too; how big is the Steele you set with?"

1583, Stubbes, *Anatomie of Abuses*:

" . . . an instrument called a setting sticke . . . with this they set their ruffles".

1592, *Nobody and Somebody*:

"I shall turn Laundresse now, and learne to starche and set and poke".

NOTES ON ITALIAN MEDALS—XXII*

BY G. F. HILL

I. THE MEDALLIST 'P'

IN his first volume (2nd edition, 1883, p. 152) Armand assigns to this medallist two pieces: one with the combined portraits of Ottavio Farnese and his wife, Margaret of Austria (made about the time of their marriage in 1538); the other with the portrait of an unidentified lady. In his third volume (p. 60) he adds the medals of Pietro Bembo, previously ascribed to Pastorino, of Vincenzo Caraffa, and of Maria de Roias. All of these will be found collected together in the work of A. Heiss;¹ and two of them, the Bembo and the De Roias, which appear to be unique specimens in the British Museum, are illustrated here in the PLATE, A and B. Both bear the monogram, which on all specimens of this medallist's work known to me takes the form of FIG. 1 rather than of FIG. 2,



FIG. 1



FIG. 2

as given by Armand. The Bembo (a lead casting, 44 mm.) is a beautiful thing, of much more subtle quality than Cellini's portrait, good as that is for Cellini. The cardinal is of about the same age as on Cellini's medal, so that we may date the portrait somewhere near 1540. The Maria de Roias (of whose biography I know nothing) is, though less fine, full of character and charm (lead, 36 mm.). How much more intellectual an artist their author is than the facile fashionable Pastorino will be clear if we compare these medals with such favourable specimens of Pastorino's work as the Isabella Spagiari [PLATE, C] and the Giulio Cesare del Grosso [PLATE, D].

But this by no means completes the tale of this artist's medals. First among those to be added comes the medal of the Florentine Antonio Pucci, Cardinal of the Quattuor Coronati and Grand Penitentiary.² The British Museum specimen (bronze 42.5 mm.), which is here illustrated [PLATE, C], shows the monogram plainly, although it is otherwise a faulty casting.³ There are two other specimens at Florence,⁴ and one at Vienna.⁵

The finest, however, of all the pieces which may be associated with this artist, although it does not

bear his signature, and has of course been attributed to Pastorino,⁶ represents Ippolito d'Este, the second cardinal of that name [PLATE, E, the British Museum specimen, in lead, diameter 39 mm.]. The son of Alfonso I, Ippolito was born in 1509, promoted cardinal in 1538, and died in 1572. On this piece he is evidently still quite young, in spite of his well grown beard, and as he is called cardinal, we may place the medal very soon after his promotion. The double incised circle inside the inscription recalls the double circle in relief on the medal of Maria de Roias. Unless my memory betrays me, this double circle is not found on Pastorino's medals. We may also observe that, just as on the medal of Maria de Roias and perhaps also on that of Vincenzo Caraffa, the first and last stops of the inscription are of the "triquetra" shape, the intermediate ones ordinary points. This combination, though not of much value as evidence in itself, assists the argument. But whoever did the portrait, it is one of the most graceful of its period.

The next piece to be mentioned [PLATE, E, the British Museum specimen in lead, 40 mm.] represents the youthful Giulio, the natural son of Alessandro de' Medici. He was born about 1532, and died in 1600. This medal, which like the others has to be removed from the list of Pastorino's works, where it has previously been placed,⁷ has the inscription incised in exactly the same lettering as the Bembo. Giulio is still quite a boy, so that the medal need not be much later than those of Ippolito d'Este, Bembo and Pucci. The truncation of the bust is pointed in an unusual way, which is, I believe, never found on Pastorino's signed medals, but does occur on our monogrammist's medal of Ottavio Farnese. A very similar truncation characterizes the bust of another medal of Margaret of Austria figured by Heiss.⁸ It is difficult, in Heiss's illustration, to read the signature, but it appears to me to resemble our artist's monogram rather than the 'P' of Pastorino. Indeed, on another specimen of this same portrait, which is found attached to a portrait of her husband, perhaps by the same hand, Heiss remarks that the monogram has some resemblance to that under discussion.⁹ The medal shows another characteristic of the monogrammist, in the double inner circle, which we have already noted on the medals of Maria de Roias and of Ippolito d'Este.

We have thus, at the least, six medals which certainly bear the monogram of this artist; three of these (the Farnese, the Bembo, the Pucci), as we have already seen, were made in the immediate neighbourhood of 1540. Vincenzo Caraffa, who

* For previous articles in this series see *Burlington Magazine*, Vol. XXIX, p. 56 (May 1916).

¹ *Méd. de la Ren., Florence*, II, Pl. xvii, nos. 19-23.

² Born 1485. Bishop of Pistoia 1518, cardinal 1531, died 1544.

³ In the plaster cast of the bronze original from which the illustration is made, the gap, in which the portion of the legend in front of the forehead has disappeared, has been repaired. The full legend is A · PVCCIVS · CAR · SS · QVATVOR · M · P ·

⁴ Supino, 657 (42 mm., after-cast, with extra edge, bronze-gilt) and p. 266 c (42 mm., showing the signature, mistaken by Supino for P, i.e. for Pastorino's initial).

⁵ Armand, III, 220 H (40 mm.). Evidently a poor specimen, since Armand was unable to read the last three words of the inscription. Heiss, *Flor.* II, p. 204, describes this specimen, with a wrong reference to the Museum Mazzuchellianum.

⁶ Armand I, p. 193, No. 29.

⁷ Keary, No. 224; Armand, I, 211, 142, lead, 40 mm. The British Museum specimen is the only one known to me.

⁸ Heiss, *op cit.*, Pl. x, 7, under Pastorino.

⁹ Heiss, p. 174, no. 170-2, from Van Mieris's engraving, Vol. III, p. 6.

Notes on Italian Medals

was promoted cardinal in 1527, died in 1540; the medal of him is therefore presumably not later than 1540; and it is not much earlier, since the portrait is that of an aged man. The monogram is probably to be traced on a seventh medal, representing Margaret of Austria and her husband. Of unsigned medals which I propose to attribute to him we have the Ippolito d'Este (soon after 1538), and the Giulio de' Medici (soon after 1540). Our chronological data are thus quite in harmony with the rest of the facts and conjectures. Both chronologically and stylistically, the group which we have reconstructed is as homogeneous as could be desired. Further research in collections of medals will doubtless help to add more pieces to the work of a refined and thoughtful artist, who has been robbed of nearly all that we have now seen to be his due by the more popular Pastorino. At any rate, it may be hoped that so inept a treatment of his claims as Heiss has perpetrated will not be repeated. To accept the reading of the monogram as PSTR, and to attribute his medals wholesale to Pastorino, after Armand had distinguished them, is to sin against knowledge.

The monogram would appear to be composed of the letters T and P. In the absence of documents, identification must remain a mere matter of conjecture. But it may be observed that one Tommaso Perugino was engraver at the Papal Mint from 1534 to 1541,¹⁰ just at the time when these medals were being made; and that as such he might well have had the opportunity of modelling the portraits of Ottavio Farnese, the Pope's grandson, and of the various cardinals mentioned above.

2. MEDALS BY BOMBARDA AND RUSPAGIARI

At the Löbbecke sale the British Museum acquired a medal of an anonymous lady, which is illustrated in the PLATE, H, and is to be described as follows:

TERTIA IAM VIVITVR AETAS (the A has no horizontal bar). Bust of a woman to left, her hair coiled at the back of her head and decked with pearls; wears bodice and jacket open in front, each with high-standing collar; pearl necklace; jacket and sleeves slashed.

Without reverse.

¹⁰ Milanesi in Armand, III, p. 231 c.

Lead, 64 mm. British Museum, from the Löbbecke Sale, No. 132, Pl. IX.¹¹

The style of this pretty medal clearly places it among the works of the North Italian wax-modellers of about 1550-1575. The barless A occurs on Bombarda's medals of his wife Leonora Cambi¹² and of Ludovica Poggi [PLATE, L].¹³ Among medals attributed to Bombarda, those of Anna Maurella of Iseo and of Lucia Acquaviva¹⁴ both show the same form of A. I have not observed it elsewhere in the sixteenth century (save on one medal, to be mentioned immediately), and it is perhaps to be regarded as characteristic of Bombarda; although he certainly did not always use it. The other medal on which it occurs is illustrated on the PLATE, K.¹⁵ It represents a boy, whose bust is accompanied by the words CASTO DA CASTA MADRE HEBBI CAST' ARMI. The boy appears as Cupid, and wears a kind of cuirass, with his "casti armi", quiver at back and bow under left arm; the bust is supported on three interlaced crescents, which, as the symbols of Diana, also presumably refer to his chaste mother. The treatment of the bust should be compared with that of Ludovica Poggi in Bombarda's medal already mentioned; the technique is extraordinarily similar. This resemblance, and the peculiar form of A, together make it probable that the medal is the work of Bombarda. But that artist had two styles, a simpler and a more elaborate. An example of the simpler, the brilliant portrait of Giulio Vedriani, signed on the truncation of the arm, is reproduced on the PLATE, J.¹⁶ Placed next to the medal of the nameless lady, with whom we began, it makes it extremely probable that that medal also is Bombarda's work. Apart from general resemblances,

¹¹ Other specimens are (2) Armand III, 218 F, from J. C. Robinson Catal., No. 120, attached to portrait of Alfonso Trotti; and (3) Berlin, Simon Catal., No. 364. The diameters of these two specimens are both given as 66 mm., exceeding the specimen here illustrated by 2 mm. Yet the Robinson specimen was obviously an after-cast, being attached to a cast of a medal at least fifty years earlier than itself.

¹² Lanna Catal., 210, now in the British Museum. Armand I, 214, 1. The Metzler specimen would appear to be an after-cast in which the lettering has been spoiled and the bars inserted in the A's; the signature has almost disappeared.

¹³ British Museum, *Select Ital. Medals*, Pl. 49, 2. Armand I, 215, 5 (lead, 70 mm.).

¹⁴ Armand II, 208, 24, and 213, 2.

¹⁵ British Museum, lead, 69 mm. Armand II, 234, 25.

¹⁶ British Museum, lead, 68 mm. Keary, No. 211. Armand I, 215, 6.

MEDALS ILLUSTRATED ON THE PLATE OPPOSITE

(all in the British Museum)

[A] Cardinal Pietro Bembo, about 1540.

[B] Maria de Roias.

[C] Cardinal Antonio Pucci (died 1544). A, B, C are all by the monogrammist **P**.

[E] Cardinal Ippolito d'Este, soon after 1538.

[F] Giulio de' Medici. E, F are here attributed to the monogrammist **P**.

[D] Giulio Cesare del Grosso, by Pastorino.

[G] Isabella Spagiari; by Pastorino.

[H] Anonymous lady, attributed to Bombarda.

[J] Giulio Vedriani, by Bombarda.

[K] Anonymous boy, perhaps of the Ruggieri family, attributed to Bombarda.

[L] Ludovica Poggi, by Bombarda.

A



B



C



D



E



D

F



G

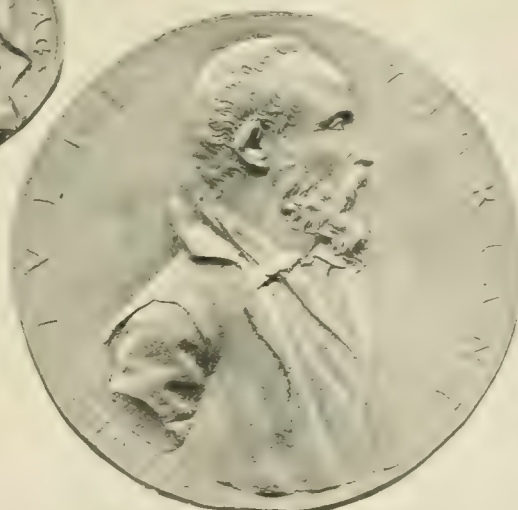


G

H



J



K



L



we may note the identical method of stippling parts of the dress. In his more elaborate pieces, such as the Ludovica Poggi and the Leonora Cambi, Bombarda comes so close to Alfonso Ruspagliari that, in the absence of a signature or other evidence, I do not see how it is possible to distinguish with certainty the work of the two men; and it seems clear that one of them was strongly influenced by the other. Ruspagliari was probably the elder of the two artists,¹⁷ or at any rate, since his style is quite uniform throughout his career, and since his influence is seen in other artists of the Emilia, we may take it that the Cremonese Bombarda, whose style is not so uniform, did not invent these mannerisms but learned them from him. However this may be, it would seem that the two men came into contact either through their medals, or perhaps personally. For there is some ground for conjecturing that our nameless boy was the son of a lady of whom Ruspagliari made a medal, namely Camilla Ruggieri.¹⁸ I am unable to illustrate this medal here, but if we may judge by the photograph,¹⁹ the boy shows no little resemblance to Camilla. However, the expression of character is not a strong point with artists of this school, and too much stress must not be laid on such resemblances. But there is another point. Obviously the boy's mother ought

¹⁷ Ruspagliari was born in 1521, made superintendent of the mint of his native place, Reggio d'Emilia, in 1571, and died in 1576. Of Bombarda (Andrea Cambi of Cremona) we only know that he worked from about 1560 to 1575. Both were employed by the Ferrarese Court.

¹⁸ Armand I, 216, 2 (89 mm.). An engraving exactly resembling this medal, but with the profile reversed, is reproduced in Ch. Dupriez's Sale Catal., Brussels, Feb. 25-26, 1903, lot 1238; cp. *Rassegna d'Arte*, XIV (1914), p. 47, where, however, it is taken for a portrait of Costanza Bocchi.

¹⁹ Dupriez's Sale Catal., Feb. 1903, lot 1237.

to have been called Diana: the bow and arrow and the three crescents make that clear. Now, although among the medals of Ruspagliari (to whom, rather than to Bombarda, I was at first inclined to give the boy's medal), there is no Diana, there is at least a Camilla, named after Virgil's heroine. It will be remembered that Diana, to whom Camilla was dedicated, says (*Æn.*, XI, 535):

graditur bellum ad crudele Camilla,
O virgo, et nostris nequiquam cingitur armis.

It is therefore a not altogether unreasonable conjecture that the chaste mother from whom the anonymous boy derived his weapons was Camilla Ruggieri. This new Cupid was, the inscription insists, the son not of a lascivious Venus but of a chaste servant of Diana. I suggest, therefore, though with the consciousness that the reasoning may seem to be too subtle, that Bombarda came under the influence of Ruspagliari, and that the point of contact is marked by the medal of Camilla Ruggieri by Ruspagliari, and by that of the boy, probably her son, which I would attribute to Bombarda.

If my conjectural identification of the boy as a Ruggieri be rejected, I may suggest two other possibilities to those who like speculations on such matters. Among Bombarda's subjects was Lucrezia de' Medici, the first wife of Alfonso II d'Este. If the boy was her son, her name would be sufficient to justify the allusion to chastity. But Lucrezia had nothing to do with the arms of Diana. Again, another portrait by Bombarda represents the Bolognese nobleman Alessandro dall'Armi, and there might be an allusion to this name in the inscription. But neither of these suggestions seems to me to have the claims of that which I have made above.

TWO PAINTINGS OF HORSES

(1) *SPILSBURY*, 1811, BY JOHN CONSTABLE;
BY C. J. HOLMES

THE year 1811, as I have indicated in *The Burlington Magazine* (Vol. XII, p. 74, Nov. 1907), was a critical year for Constable, in more than one respect. Not only did he then make his first experiment on a large scale in breaking away from the manner of the old masters, but the artistic contention in his mind was complicated by the state of his affections. His apparently hopeless attachment to Miss Bicknell compelled him to think about earning a living. His landscapes would not sell, and for three years he did what he could to help matters on by portrait painting. In 1814 the sale of two landscapes finally settled his determination to keep to landscape-painting, but in the interval he seems to have taken any commission he could get.

An example of this, which, if not unique, is at least unusual, has recently come to light in the shape of a portrait of a horse inscribed "*Spilsbury, 1811*", of which the owner, Mr. Woodrow, of Solihull, has kindly given me a photograph [PLATE, A]. I do not know whether "*Spilsbury*" was a horse of any repute in his day. He certainly makes a handsome figure on Constable's canvas, the dark background of conventional trees making an excellent foil to his grey coat. Those who recall Constable's studies of the superb Suffolk farm horses will not be surprised to find "*Spilsbury*", painted with the spirit and skill of a professed animal painter, and also with a portrait-like attention to detail. The veins, for example, are a trifle over-accented. It is interesting to note, however, that in painting a horse, as in painting a portrait, Constable is still an old master. Here, in fact, we have the methods of Sawrey Gilpin and Stubbs,

Two Paintings of Horses

used with something of the spirit of Géricault, and vitalized by that same intense sincerity which made Constable supreme in another and larger province.

(2) A CUYP IN THE NATIONAL GALLERY; BY C. H. COLLINS BAKER

The picture reproduced [PLATE, B] was bequeathed by Miss Caught to the National Gallery in 1901 under Wouwerman's name. Deciding with little difficulty that the painting was not by this artist, the authorities classified it as Dutch School. It has never been exhibited. Recent examination of it, however, gave rise to the idea that not only was it worthy of a less negative

attribution, but that it should positively be assigned to Aelbert Cuyp. Obviously not by Wouwerman these plumply modelled and glossy coated horses are paralleled only in Cuyp's work. The foreground figure stooping to pick up a saddle wears an orange vermillion jerkin typical of Cuyp's palette. The figures themselves are admirably drawn. Closer investigation discovered Cuyp's signature "A. C." Apparently there is a considerable number of Cuyp's stable interiors untraced; sixteen, whose present whereabouts are unknown, occur in De Groot's subsection of twenty-one such subjects. The measurement of this National Gallery example is $15\frac{1}{4}$ in. \times $21\frac{1}{2}$ in. (0.387×0.546).

LETTER TO THE EDITORS

THE INFLUENCE OF YOUNGER CONTEMPORARIES

GENTLEMEN,—I felt much interested by the admirable article by Mr. Lionel Cust in the August number of *The Burlington Magazine* on Raphael-esque portraits, and the important question it raises of the influence which Venetian art, and notably that of Sebastiano, may have exercised upon Raphael and his portrait painting.

Amongst analogous cases affording proof of the possibility of a great master in his maturity allowing himself to become a subject of outward influence there is one, perhaps the most remarkable of all, though belonging to another art, to which I should like to draw attention in this connection. Haydn (1732-1809) had exercised a strong influence upon both the young Mozart (1756-1791) and the young Beethoven (1770-1827). From the moment, however, that Haydn, then 53, became acquainted with the 29 years old Mozart's mature work, more

especially the six great String Quartets, which the latter had dedicated to him in 1785, the process began to be reversed, and we find that henceforward, and to the end of his career, Haydn's compositions show an enrichment and broadening of style distinctly and directly traceable to the influence of the younger master. Yet Haydn, as we to-day are becoming more and more convinced of, was himself one of the greatest innovators and path-breakers the history of music can boast of. We have here, therefore, another and striking example of the capacity of genius to assimilate any new and important enough element manifesting itself within its sphere of creation, and reproducing or recoinning it with the imprint of its own personality.

I shall be glad if the foregoing may prove useful in any further discussion of the subject.

Yours faithfully,

EDWARD SPEYER.

REVIEWS

LETTERS AND PAPERS OF JOHN SINGLETON COPLEY AND HENRY PELHAM, 1739-1776; 29 illust. Massachusetts Historical Society, N.P.

This publication is one of singular interest. It is a commonplace doctrine among artists that a natural instinct for expression in any branch of the fine arts can only be developed with success by submitting this instinct with its accompanying activities to harness and leading-strings, and making it conform to some pre-existing tradition. Human nature, however, occasionally shows this doctrine to be false, however successful it may be in its general application. The creative powers of an artist must be born in the individual, and are probably latent in the great majority of human beings. There have been few more interesting episodes in the history of the fine arts than the lives of the painters, Benjamin West and John Singleton Copley, who were almost exactly contemporaries, Copley being one year the senior, born in 1737, and West born in 1738. In the case of West, the romance of the Quaker boy drawing

his sleeping sister is one of the picturesque incidents in the story of the fine arts. In West's case fortune, which may be described as good or bad according to differing opinion, led to his being enabled to go at an early age to study painting in Italy, and to his eventually settling in London and rising to be president of the Royal Academy. Copley, on the other hand, depended, apart from his natural genius, on such instruction and example as he could obtain in the family of his stepfather, Peter Pelham, and his step-brother, Henry Pelham, who were settled at Boston and practised with moderate success as engravers and portrait-painters. The earliest letter from Copley in this volume is the draft of one addressed in 1762 to the well-known painter in Europe, J. E. Liotard, asking him to send a set of crayons, as such were unobtainable in America. Copley was then twenty-five years of age, and in full practice as limner or portrait-painter at Boston. It was not until ten years later that Copley realized his long-desired hope of



(A) "SPILSBURY, 1811"; BY JOHN CONSTABLE (MR. WOODROW, SOLIHULL)



(B) STABLE INTERIOR; BY ALBERT CUIP (SIGNED A.C., 38.7 x 54.6 CM. THE NATIONAL GALLERY)

seeing works by the famous masters of the world, and then it was only in the form of copies after Titian and Correggio in a private collection in Philadelphia, and some doubtful portraits by Van Dyck elsewhere. He had, however, in the meantime sent portraits to London, which had been submitted to the great Sir Joshua Reynolds, and been highly praised by him, and were exhibited with the Society of Artists through the kind interest of Benjamin West. In spite of the pressing invitations to Copley to visit Europe and perfect his art in Italy and London, it was not until June 1774, when he was thirty-seven years of age and in good practice as a portrait-painter, that Copley made up his mind to visit Europe. There were other reasons of a somewhat pressing nature which without doubt influenced Copley in making this decision. Throughout this interesting series of letters from Henry Pelham, Copley and others at Boston, we get glimpses and hear rumours of the great events taking place in that remote corner of the globe which were to have such tremendous result upon the history of the world. Pelham and Copley were both born loyal subjects of King George III, and remained so until their deaths. The disturbances, due to the enforced issue of certain stamps and the quarrel between the tradesmen and merchants of Boston and to the importation of tea, belong to the history of the United States of America. They loom, however, largely through the letters of Henry Pelham, and it is evident that, as might be expected, the quiet and law-abiding residents at Boston were sadly confused and agitated by the events which led up to the days of Bunker Hill and Lexington. Loyalty to the king quickly became a source of danger, so that Copley in his own interest must have found it advisable to transfer his energy to Europe, whither he was followed by his wife and family, as well as by Henry Pelham, when the American revolution at Boston finally gained the upper hand. It is, perhaps, the sidelight thrown by these letters upon the exciting events of these few years which adds special interest to material which otherwise might seem to be but small-beer for the English reader. John Singleton Copley, as is well known, elected to settle like Benjamin West in London, where he became a prominent member of the Royal Academy. Although one of the few really original artists who have attained to academical honour, Copley, like West, arrived at that high level of repute and consideration at which genius sometimes stands still or seeks repose in complacency and self-esteem, maintained by the support of court, nobility and gentry. Both West and Copley were admirable artists up to a certain point. West, unduly extolled in his day, has been as unduly despised by a later generation. Copley, perhaps the better artist of the two, never attained to such a high reputation as West, but the amount

of work done by him in America before and during the revolution has enshrined him noteworthy in the history of his native country. It is noteworthy that out of all the numberless historical paintings by royal academicians at this date Copley's two great paintings, *The Death of Lord Chatham* and *The Death of Major Peirson*, as well as West's *Death of General Wolfe*, still enjoy much of the esteem in which they were held when first exhibited.

L. C.

HOMER AND HISTORY; WALTER LEAF; pp. xvi+375, maps. Evanston, Ill. (N.-W. University) (Macmillan), 12s.

It would hardly be fair, either to the author of the book or to the readers of this magazine, to review or even to give a summary of Dr. Leaf's brilliant piece of criticism in these columns. The "art-interest", to adapt a phrase from the reviewers of fiction, is slight, except in so far as no example of sound method and sane judgment in literary criticism can be without its value as a model for critics of art. Dr. Leaf's method is based on the assumption that there is a historical foundation for the Homeric story, and proceeds to construct from the epics themselves the Homeric world as an historical reality. By a paradox—which, however, will surprise no one acquainted with the possibilities of manipulation of ancient documents for political or other interests—that portion of the *Iliad* which most proclaims itself historical, the Catalogue of the Ships, turns out to be a gross fraud. We do not see how the claims of this catalogue to respect will be able to survive Dr. Leaf's scarification. But we are prepared for some pretty sparring, since Mr. T. W. Allen, for the defence, is no mean master of the art. The book is written not merely with great argumentative skill, but with literary distinction. In a second edition we hope that author and publisher will print the Greek quotations in a type more in harmony with the text. The spotty, staring effect of the Greek fount is quite distracting, and makes it impossible to read any page on which it occurs with comfort. It may be added that, respectable though its origin may be, this particular fount does not possess the merit of legibility. One more little grumble: we sympathize with Dr. Leaf in his dislike of the barbarous "eneolithic"; will he allow us to protest against "analyze", which is in some ways more objectionable, because more insidious?

E. S. L.

HERMAIA: a study in Comparative Æsthetics; COLIN MCALPIN; (Dent) 10s. 6d.

Authors in general, and more particularly the writers of scientific, educational, and philosophical books, are more and more apt to specialize in their work. Thus what has been written of late years about the fine arts has mostly dealt with one particular branch of them or with some subdivision of a particular branch. A very considerable weight has now been put into the balance on the other side by Mr. Colin McAlpin, who in rather more

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than 400 closely packed pages has made a brave attempt to systematize the whole world of art and present a complete survey of what he calls the "kingdoms in the world of expression". His object has been to illustrate the interrelation of these various "kingdoms", and while insisting in great detail on the fundamental characteristics that differentiate them, he has been at pains, by showing how they grow out of one another in logical sequence, to emphasize the elements common to them all. About three-fourths of the book is devoted to music—the art for which, as he maintains, both painting and poetry are but a preparation, music being the final stage of man's spiritual self-realization, "the very bed-rock of Truth itself". Mr. McAlpin's very full and elaborate treatment of the art of music is indeed more valuable, in our opinion, than his treatment of the other arts, for he seems to us primarily and essentially a musician in his outlook. With that section of his book we cannot however deal here. In the chapters on painting he writes with slightly less evidence of immediate interest, his main contentions tending to show not so much what painting is and can do in itself as what its functions are in relation to those of poetry and music. This, in fact, is the value of the book. It throws light on the psychological unity of the different branches of æsthetic expression, and at the same time by means of close analysis the metaphysical distinctions between them and the technical differences resulting from those distinctions are very fully brought out. Unfortunately the author's method of exposition is exceedingly laborious, and owing to much repetition and a superfluity of quotations, exceedingly prolix as well. But his general principles are so clearly maintained and many of his *obiter dicta* so just that a patient reader will be repaid for the toil of following him through many serried ranks of print. We would like to make a suggestion to Mr. McAlpin. We would urge him to be utterly ruthless—to take his 400 pages; to reject from them nine-tenths of the passages that are merely amplifications and repetitions, as well as the same proportion of quotations from Carlyle, Kant, Emerson and other great men which encumber his arguments with multifarious wisdom; and finally to have the courage to drop from the pontifical into a simpler and more persuasive style. A small volume containing the residue would be of real value to the students of æsthetics and would reach a far larger number of them than the book as it stands is ever likely to do. L. H.

THE RELATION OF SCULPTURE TO ARCHITECTURE; T. P. BENNETT, A.R.I.B.A.; XII+204 pp., 110 illust.; Cambridge (University Press), 15s.

The writer of this book stands in his own light. There are parts of his subject in which he has much to say that is of value and interest, but he too often fails here to explain fully his views and to enforce them effectively by detailed reference to examples,

so that the impression produced is somewhat indefinite. In other parts he writes from imperfect knowledge and sometimes with an almost childish naïvete. It is unfortunate that the portion of the book to which this chiefly applies is the earlier portion dealing with the relations of sculpture and architecture in the historic periods of the past, for the inadequacy of the treatment here affects the reader's judgment of the whole. It is a feeble remark that "the Greek was also capable of treating bas-relief in a masterly manner". To say that "in Florence, comparatively little carving was employed, the most noteworthy essays in the plastic art being those of Lucca (*sic*) and Andrea della Robbia," conveys a very false impression, while the ascription of the archaic Greek temple at Assos in Asia Minor to the Romans is a blunder of the first order. The truth is that the historical chapters had better have been omitted altogether, for the writer is not at home in this field; and attention should have been concentrated on the practical questions relating to modern work, on which his views are well worthy of consideration. With the proviso that these views, as mentioned above, might be more clearly and fully expressed, we may accept them with a cordial acknowledgment of their value. Mr. Bennett is not a philosopher nor even a systematic and orderly thinker, and his statements are of an empirical kind, often hitting the mark and at other times coming near to it, while we seldom feel that they are based on more than personal apprehension. In other words, his instinctive judgments are generally sound, but he has not thought out the æsthetic questions with which he deals, in any thorough fashion. Some of these questions involve considerable difficulties and are susceptible of more than one solution, but we are all the more grateful to an author who has boldly confronted them and made us know his own individual preferences. Mr. Bennett's ideas as to the proper relation of decorative sculpture to the architecture which controls its design; of the monument which is architecture and sculpture in one to its urban or landscape surroundings; and of the whole complex, monument and setting together, to the life of the human community which it expresses and to which it appeals, are extremely sensible, and every designer would find them of practical value. Everyone will agree with the lament in his concluding chapter about the difficulty of securing satisfactory collaboration in a monument, between the architect and the sculptor. "Architecture," he says, "ought to be a compulsory study for all sculptors and some acquaintance with modelling should be gained by all students of architecture", while as a matter of fact under existing conditions the education of the sculptor "has a great tendency to concentrate all the critical faculties upon the sculpture alone and to prevent a proper realisation of the whole group . . . the detail of the

architecture may be exceedingly bad, but it will pass unnoticed and without criticism". As an example of the writer's treatment of questions of detail reference may be made to his discussion of the relation of the pedestal to the figure or bust in the case of the small monument. Should the pedestal be terminated above by a moulded cornice thus cutting it off from the sculptured representation above, or should base and figure be treated as one with lines flowing together? On problems of this kind the author has generally something very pertinent to say. His survey of modern monuments in different lands is fairly wide, but it is curious that he omits any notice of Rauch's Denkmal for Frederick the Great at Berlin, as well as of the notorious Sieges-Allee (or should we now say "Durchgang"?) in the Tiergarten. There is a touch of the naïveté of the writer's references to the Greeks in the manner in which he accepts at their face value some modern British memorials, such as the Guards' monument in Waterloo Place, which we have been brought up to rank as quite negligible standards of æsthetic worth.

G. B.

(1) LONDON COUNTY COUNCIL: SURVEY OF LONDON; Vol. VI: THE PARISH OF HAMMERSMITH; by MEMBERS OF THE LONDON SURVEY COMMITTEE; xviii+144 pp., 121 pl., 9-22 fig., map; London County Council.

(2) THE LONDON SURVEY COMMITTEE: MORDEN COLLEGE, BLACKHEATH; T. FRANK GREEN, A.R.I.B.A.; 73 pp., 49 pl.; 10th monogr.; 5s.

The volume (1) is a worthy continuation of the precious records preserved and published by the London Survey Committee. Hammersmith to most minds suggests the London omnibus with vague recollections of the University Boatrace. Perhaps one of the noisiest, busiest and least interesting parts of London is Hammersmith Broadway in its present state, a West End rival to the Elephant and Castle. This volume, however, reminds us that behind the devastating inroad of modern streets and shops there still linger some remains of the old-world Hammersmith, especially along the Riverside, where once "amongst this row of stately houses one was thought magnificent enough to entertain Queen Katherine, now Queen Dowager, where she kept her palace in summer-time". Once more among such few houses as remain untouched or preserve any original features we are called upon to admire the quiet dignity and refined internal fittings of the Georgian period. They are thoroughly British, suitable and not fussy, quiet and yet sufficiently assertive, generally speaking quite appropriate. It is only in such conditions that a house can hope to have a soul. What a delightful residence must not Bradmore House have been in the days of Sir Elijah Impey! Did not the restless exuberance of art and poetry in the mind of William Morris find its resting-place at Kelmscott House? Have we not heard many a wail from Sir William Blake Richmond, K.C.B., R.A., of the evil incursion of smoke and racket into

the peaceful environs of Beavor Lodge? The fine arts once flourished in the shady groves of Hammersmith, and the Muses held their court there. Neither Clio nor Melpomene is likely, however, to be more efficient than Mrs. Partington and her mop in trying to stem the tide of so-called modern improvement. When everything of interest is gone from Hammersmith and its neighbourhood, posterity will be grateful to the London County Council for preserving the memories of what was once so charming a residential spot.

(2) Although the valuable work of the Survey of London undertaken with the co-operation of the London County Council has been suspended during the war, the London Survey Committee has found itself able to issue another of its admirable monographs on special buildings of interest. The last, dealing with Crosby Place, Bishopsgate, was issued eight years ago, so we are all the more grateful for Mr. Green's monograph on Morden College, Blackheath. Few persons are probably aware of the existence of this beautiful building, one of the best products of the period connected with the name of Sir Christopher Wren. The college was founded in 1694 by Sir John Morden, Bart., a merchant of the Turkey Company in London, for 40 decayed merchants, and was completed before 1702, when he died at the age of 86. Morden College is included in the list of buildings designed by Wren and was actually built by his master-mason, Edward Strong. The history of Sir John and Lady Morden and their successors in the administration of the hospital is set forth in that clear and succinct way which is a welcome feature of this series of publications. The copious series of plates, mostly from photographs, must at all times form a valuable source of study for architects. After the violent incursions into the domains of classical, Gothic and rococo architecture, our architects are showing a healthy inclination to study the works of Wren and his school not with the idea of slavish imitation, but in order to learn how a building can be made appropriate to its site and its use, and yet be endowed with external features which, even when at the extreme limit of simplicity, command admiration, and in these days of noise, hurry, flash advertisement, and war bring to our minds a sense of repose and comfort, and, it may be said, of actual beauty. Of such buildings Morden College is a good example. In the case of such carefully compiled monographs as this we may be pardoned for suggesting that the excellent portraits of Sir John and Lady Morden here reproduced do not appear to be the work of Sir Peter Lely, to whom they are attributed.

L. C.

ETCHING AND OTHER GRAPHIC ARTS, an illustrated treatise; GEORGE T. PLOWMAN; 154 pp., original etching, front., 26 illust. (John Lane.) 6s.

This is the second American book on the practice

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of etching that comes to my notice within the short period of a few months. The fact seems to indicate a growing popularity of the art with our antipodes, and encourages the hope for a more striking display in the use of the medium than has hitherto been the case with the contemporary American artists. Mr. Plowman's little manual well deserves to be recommended to the student. It is clear and concise, and contains just the amount of information that is really necessary for the beginner. In an art like etching, which allows such an unlimited scope for individual technique, the knowledge of all the intricacies of the medium is best gained by one's own experience, and elaborate descriptions purporting to teach everything are in most cases practically useless. Mr. Plowman has successfully avoided the danger of overloading his book with unnecessary ballast, whilst his list of requisite materials, which includes only the things that are really indispensable, does credit to his understanding of the special purpose of such text-books as his. The introductory chapters on other graphic methods are brief but quite informative, and should prove of interest to

the student. The only drawback I find in the book is the author's choice of reproductions; not that the works selected are bad in themselves (this could be justly said only of a few amongst them), but that more inspiring and more characteristic examples of modern art could be easily found.

A. B.

PRINTS, a brief review of their technique and history; EMIL H. RICHTER, Associate Curator of Prints in the Museum of Fine Arts, Boston; viii+136 pp., 70 illust. (Batsford), 6s.

Mr. Richter's book is intended for the unsophisticated inquirer who is making his first acquaintance with the methods and history of engraving. It skims pleasantly over the surface, never dipping far beneath it. There is not a single question to which it provides a full and exhaustive answer, but within modest limits the information given is sound and conveyed in simple language. Much originality is shown in the choice of the excellent illustrations; they are representative and yet often unfamiliar examples of the engravers discussed in the text.

C. D.

CORRIGENDA.—Page 185 [PLATE, A], for "Pencil drawing" read "Pen drawing".

A MONTHLY CHRONICLE

THE NEW TRUSTEES OF THE NATIONAL GALLERY.—We have good reason to hope that the appointment of Mr. Robert Clermont Witt as a Trustee of the National Gallery marks a very important turning point in the history of the Gallery towards a broader and wiser *régime*. The Prime Minister is not only to be highly congratulated on giving the administration a lead in that long-desired direction, but by strengthening the public's dubious confidence in the Administration he will greatly benefit the institution over which that body presides. In particular, as has been authoritatively stated, Mr. Witt is the first of a new series of Trustees who will be appointed for a period of seven years, and will each be eligible for reappointment on the next vacancy after the one caused by the determination of his own term of trusteeship. This arrangement will in process of time change the character of the whole body. Mr. Witt, individually, is precisely the man required on the administration of a great national institution. As the press has already told us, he is a man of unusually varied experiences. He has a very wide knowledge of pictures and of the questions of ascription; he is thoroughly versed in affairs; he has a retentive memory, and knows not only what masters are most needed for the gallery, but also what prices ought and ought not to be paid for them. He is able to supplement his own sound judgment with the advice of all the most learned students of particular schools, many of whom find it difficult to act in direct concert; and he is a man of unwearying diligence and enthusiasm.

The National Art-Collections Fund has proved itself an active and broad-minded purchasing faculty for the national collections. Mr. Witt was one of its originators; he has been an energetic honorary secretary from its foundation, and he is peculiarly identified with its policy and aims. He will greatly strengthen in the Administration of the Gallery the hands of those Trustees who, with Mr. Holmes, approve of the broad scope of the Fund, and value its co-operation. The recognition of the Fund, in the person of Mr. Witt, as an independent, patriotic institution is another reason why the Prime Minister has been so well advised in appointing him. Mr. Witt will support the changes in the Administration which other Trustees also now seem inclined to welcome. It is, in my opinion, very desirable that the Trustees should choose pictures on no give-and-take arrangement, by which a majority who have managed to carry through the purchase of one picture allow the minority the consolation of choosing the next. Another reform needed is that pictures, which the broader judgment of the Fund would gladly accept as gifts, should not be rejected by the Trustees of the Gallery because one or another of them knows little about the painter or does not think the pictures attractive. Trustees of the new type—Mr. Witt's type—chosen for the future, we may hope, for qualifications similar to his, will know what they know, and will be anxious to learn what they do not, and they will buy and accept gifts according to the needs of a great catholic collection, and not to suit your taste, to-day, and mine, to-morrow.

M. A.

A Monthly Chronicle

THE DIRECTOR OF THE NATIONAL PORTRAIT GALLERY.—We are also very glad to chronicle the appointment of Mr. James Donald Milner to the Directorship, to which are joined the offices of Keeper and Secretary. This, also, is an excellent appointment; it was the natural one and was fully expected, but it is none the less welcome as an accomplished fact. Mr. Milner has been Clerk and Acting Assistant Keeper for the last twenty-three years under three directors, Sir George Scharf, Mr. Lionel Cust, and Mr. C. J. Holmes, with the increasing esteem and confidence of the Trustees and the whole staff of the Gallery. He has spent the best part of his life in services to the Gallery, which are highly essential to its efficiency, but do not come under public notice. These duties have not given him much time for independent writing, but when those who make the history of English portraiture their chief study ask a difficult question, the answer, "Ask Milner", has become so familiar to them that they now regard any point that Mr. Milner cannot answer as certainly unknown. It is particularly pleasant to all those who have enjoyed his readily given assistance that his learning should receive recognition while he is still in the prime of life. M. A.

L'UNION CENTRALE DES ARTS DÉCORATIFS.—[The following note has been communicated to us in order to call attention to the efforts contemplated in France in furtherance of French modern decorative art. We are authorized to request societies of artists with which we have not been able to communicate, especially those most recently founded and those of a progressive type, to communicate direct with one of the Presidents of the French Commission, Monsieur Raymond Koechlin, Musée des Arts Décoratifs, Palais du Louvre, 107, rue de Rivoli, in order that he may learn what is being done in a similar direction in this country.—Ed.]

"La France s'occupe dès maintenant, semble-t-il, à préparer la renaissance après la guerre de son art décoratif. L'on a la tendance à l'étranger de croire que cet art décoratif est uniquement traditionniste et qu'il se confine dans l'interprétation, voire dans la copie des styles. C'est une erreur et depuis vingt-cinq ans d'excellents artistes ont produit d'innombrables objets qui ne doivent rien à l'art du passé; les divers salons et des expositions, notamment au Musée des Arts Décoratifs, les ont mis annuellement sous les yeux du public et ils ont trouvé auprès de lui un accueil très favorable. Mais les industriels se sont un peu désintéressés dans le mouvement, ils s'en sont trop tenus à leurs anciens modèles, et de sorte qu'on trouve aujourd'hui en France des objets modernes d'art précieux tels que presque aucun autre pays n'en créa, et qu'en même temps les industries d'art sont demeurées routinières. C'est

cette antinomie entre les artistes et les industriels que l'Etat cherche à faire disparaître. A cet effet le sous secrétaire d'Etat aux beaux arts vient d'instituer une commission ou siègent les meilleurs d'entre les artistes décorateurs et les plus novateurs parmi les industriels. Le but qu'elle vise est double—d'une part réorganiser l'enseignement de l'art décoratif dans un sens moderne de telle façon que les écoles spéciales fournissent à l'industrie des ouvriers habiles et plus au courant des idées nouvelles, d'autre part faire connaître mieux au public les modèles nouveaux par des expositions, en province surtout, de façon à créer un mouvement d'achats assez important pour tenter les industriels. En outre, dans chaque grande région provinciale des comités ont été constitués à l'exemple de celui de Paris, qui seront en rapports constants avec lui et s'efforceront de faire comprendre aux industries d'art locales la nécessité d'une rénovation et de leur en indiquer les meilleures méthodes. L'administration de son côté s'adresserait autant que possible aux novateurs pour l'installation de ses écoles, de ses bureaux et de ses palais. Le plan de la réforme a été heureusement conçu et les commissions se sont déjà mises à l'ouvrage; leur compétence fait bien augurer du résultat de leurs travaux. L'on doit espérer qu'avant trop longtemps les industriels suivront en France le développement d'art moderne pour lequel les artistes mènent si obstinément et si brillamment le combat et qu'ils arriveront eux aussi à organiser la lutte victorieuse contre leurs redoutables adversaires d'Allemagne".

THE ARTS AND CRAFTS WINTER EXHIBITION.—The hospitality offered by the Royal Academy to the Arts and Crafts Society for an exhibition of arts and crafts at Burlington House during the winter months is a welcome sign of expansion on the part of the Academy, and we hope that the Society will be equally expansive in affording space for all sorts of progressive and revolutionary vitality outside its own borders. Imitated as it was by the German "Werkbund" with great success, the Society has a far wider task to perform if it is to do equally successful work in its wider sphere. It has to learn from its German pupil its admirable method, not for imposing styles now become classic to itself, but, as is being done in France, to form a metropolitan nucleus, where all species of art and craft having spontaneous vitality may be seen developing their own growth.

THE CIVIC ARTS ASSOCIATION.—The exhibition of this association, held in a Gallery of the Royal Institute of British Artists, was not noticed here in August owing to the unavoidable failure of the writer who had undertaken to discuss it. It was a very interesting exhibition, which we are glad to see was fully noticed in the Press. The judges

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had a most difficult task, and exercised their unenviable function with great discretion. The prizes of money offered were, wisely, no more than sufficient to cover the time required for having the designs set out in intelligible form. To me, personally, Mr. Eric Gill showed, in his design for a monument in honour of the members of the County Council staff fallen in the war, as he has often shown before, a vision of plastic form clearer and more spontaneous than any other exhibitor. We are told that his design is reminiscent of Monsieur Rodin's *Burghers of Calais*, and that may be so or not, but it is certainly a design by Gill and not by Rodin, while it would be difficult to tell, if Monsieur Rodin were not now so much better known than Géricault, whether some of Géricault's models were not executed by Rodin, in moods when his reminiscence of Géricault was at its vividest. Reminiscence is no detriment to Mr. Gill's work nor to Monsieur Rodin's; both sculptors are able to absorb their impressions. x.

AN ANGLO-RUSSIA SOCIETY FOR BIRMINGHAM AND THE MIDLANDS.—Mr. J. R. Holliday, a generous supporter of the Birmingham Museum and Art Gallery, asks attention to be called to an exhibition of specimens of Russian art, both past and contemporary, which it is proposed to hold in Birmingham during October in connection with a "Russia Week", during which concerts of Russian music and lectures on Russia will be given. Mr. Holliday begs that anyone having works of Russian art which they are willing to lend will communicate with him; and we gather that opportunities will be given for the sale of Russian objects. Antiques are especially needed on account of their rarity in this country, but the works of contemporary Russian artists of all schools will be welcome. We highly applaud any effort—burdened as such efforts are with the primary difficulty of scarcity of material—to increase sympathy, knowledge, and intercourse between the peoples of this empire and the peoples of Russia, but what we still more desire is the interpretation to us of Russia by Russians of all the Russias, rather than by visitors who have stayed in one or other of them and record "impressions de voyage". Communications should be addressed to Mr. J. R. Holliday, 101 Harborne Road, Birmingham, to whom we wish success in his difficult undertaking.

THE CAMP AT GIESSEN, HESSE.—[We have received from a Canadian artist, Mr. Lewis Renateau, with whom we are otherwise unacquainted, the letter published below, which may relieve the anxiety of the friends of prisoners in one German

camp. We have also received from Mr. H. Walter Barnett, as specimen of the work of this imprisoned society of artists, a photograph of a very pleasing pencil drawing of our correspondent, Mr. Renateau, by one of his fellow-prisoners, M. Albert Venelle. Mrs. A. A. Humphrey, 122 Victoria St., S.W., desires us to say that she will gladly receive any gifts on behalf of these interned artists.—ED.]

GENTLEMEN,—We have received many numbers of *The Burlington Magazine* from Mrs. A. A. Humphrey (122 Victoria St., S.W.), and she writes to me that you were the kind donators. We appreciate them greatly and send you our most grateful thanks and best wishes.

The "we" consists of about twenty men of many various talents and qualities, from theatrical scenic painters to wood-carvers. The best artists here are Raphael Drouart (Parisian), A. Nantel (on "The Standard" Montreal), Tisseire, caricaturist (Parisian), and as students of art, A. Venelle (Brussels), Patoisseaux (Nantes), Beddoe (Ottawa). The rest are architects, decorators, furniture designers, etc.

We are very well treated and can work as we like, and get in any materials from the town we need that we can afford, so that we are really very well off.

Thanking you again for your kindly thought and gifts on behalf of the Giessen Art Fraternity,

I remain, Yours truly,
LEWIS RENATEAU.

THE LATE MR. STIRLING LEE, SCULPTOR.—Many friends and lovers of art will deeply regret the sudden death of Mr. Thomas Stirling Lee, the well known sculptor. Mr. Stirling Lee was the sculptor of the reliefs at S. George's Hall, Liverpool, which created some controversy at the time, but happily remain as Mr. Lee designed them, one of the finest monuments of his genius. This is indeed a satisfaction to those who remember the necessity for strenuously opposing any modification of the original design, for Mr. Lee was a sculptor of remarkable individuality and power, and had the distinction of his fellow-sculptors' admiration in an unusual degree. Perhaps the greatest loser by his death will be the Church Crafts League, of which he was one of the original founders and a guiding spirit. The League was formed to bring the clergy into a better understanding of the arts, and into closer communication with artists. Much useful work has been done by it, mainly under Mr. Lee's guidance. He was also the first secretary of the International Society of Artists. L. C.

NOTE.—The sections "PERIODICALS" and "PUBLICATIONS RECEIVED" are postponed, but will appear in October, as usual.



"LE PONT DE NEVERS"; BY HENRI-JOSEPH HARPIGNIES; OIL, ON CANVAS, 1861 (MR. PETER ADAM, KIDDERMINSTER)

HENRI-JOSEPH HARPIGNIES

BY H. V. S

NOW that the grave has closed over the earthly remains of Harpignies, and after having marvelled that such vitality was enclosed in his body that it enabled him to run a close race with Titian and to use like him almost to the last the gifts that the gods had bestowed on him, we feel naturally disposed to look back over his life-work and to ask what place he will take in the history of art, not only of his own period, so prolific in the creation of new ideas, but also in a wider sphere.

His contemporaries of the school of 1830 have all passed away three or four decades before him; Daubigny, Diaz, Dupré, Millet, Rousseau, Troyon, were his seniors only by a few years, but they all died at an age when our painter was still at the height of his strength.

When Corot went on his first journey to Italy as a man of thirty and painted pictures of Rome and its environs, Harpignies was still in school at Valenciennes, where he was born, and where his father was a prosperous manufacturer. Like his lifelong friend and artistic guide, Corot, he was destined by the parental will to a commercial career, but the boy had higher ambitions, and we see him in 1846 entering the studio of Jean Achard, now an almost forgotten painter of landscapes which were not free from the classicism of the preceding century.

In 1850 Harpignies made his first journey to Italy, where he remained two years, making careful studies from nature and composing pictures which show a certain resemblance to those of his older colleague, Corot. In 1853 we see the first-fruits of his labour in two canvases appearing on the walls of the Salon, *Vue de Capri* and *Chemin Creux, environs de Valenciennes*, and from this time up to a few years ago he was a faithful contributor to the yearly exhibitions of the Champs Elysées. But fame came very slowly; no picture by him was acquired for the Luxembourg until 1868. In later years five others were added, and *Le Colisée*, *Lever de Lune*, *Torrent dans le Var*, *Le Soir dans la Campagna de Rome*, and *Le Saut du Loup* now appear on the walls of what the French call "l'antichambre du Louvre".

The pictures which he painted for the Hotel de Ville, and the Grand Opera, and the panel for the staircase of the Senat which was executed in tapestry, may be mentioned here. They are works which gave him full scope to show his grandeur of style and rhythmic sense for decorative effect.

In 1875 he was made Chevalier, in 1883 Officier, of the Legion d'Honneur, and twenty years later he was elected Grand Officier. In 1866 a medal was voted to him in the Salon, but he had to wait till 1897, when the jury of his brother artists bestowed on him by unanimous acclamation the much coveted Medaille d'Honneur for the well-

known picture, *La Solitude* [PLATE II, c], once in possession of the enlightened collector, the late Mr. Justice Day, at whose sale in 1909 it was bought for America, where so many other fine productions by Harpignies's hand have found a home. In 1900, at the Exhibition Universel in Paris, where he exhibited nine pictures, including *La Solitude* and seven water-colour drawings, the international jury voted him the Grand Prix.

So success came to him slowly but steadily; the strong frame which enclosed a healthy mind enabled him to retain his faculties and productive powers to the last. More favoured than most of his brother painters, the hard struggle that Rousseau and Millet and many others of his time had to face did not darken his path. And the approbation which came to them, if not after their death, at least late in life, came to him when he was still in his prime, not spoiling him, but encouraging him to more exertions in the pursuit of the ideal which he had set before himself from his youth, and from which he never swerved.

When we look at his early work of the fifties we find the same sincerity as in his later work. Carefully spaced and thought out, these early pictures may suffer by too much insistence on unnecessary detail, the art of leaving out was still unknown to him, and there is a certain lack of atmosphere which gives them a hard and cut-out appearance. Corot began in the same way, and what can be more natural in the evolution of an artist? But even at that time Corot's early pictures show the loving attention he gives to his enveloping skies and to the aerial perspective. The sky draws our attention and the surrounding objects are pervaded by it. Where Corot is fond of giving us the masses of the foliage moving in the gentle breeze, with their pearly grey tints lit up by the flickering light, Harpignies becomes more and more interested in the shape of the trees; they are to him living personalities. The tree is no more a decorative accessory to make up a harmonious scheme of a well planned composition; it stands there a personality as varying as human beings vary from one another. He insists and lingers over the characteristic shape of the leaves, the vagaries of the branches, and the distinguishing lines of their trunks.

The oak, the chestnut, the beech, the elm have no secrets to hide from him; they are friends whose characters he has discerned and perpetuates. But though the individual tree or a group of trees may rivet his attention, his eye is not neglectful of the ground on which they stand, the handling of which equally shows the master. Flat lands, hilly country, winding streams bordered by luscious banks of grass and herbs give him scope to express his love for almighty nature, and where Corot and Daubigny approached their subjects more from the idyllic and emotional side, the

Henri-Joseph Harpignies

mood he creates in us by his renderings is rather nature seen by the eyes of a realist; he moves us by making us see her greatness, her austerity. We rarely find his landscapes relieved by moving human beings or animals, as Corot was so fond of doing, and which helped to give the proper values to his distances, and seemed to bring nature nearer to us. Nature without man was grand enough for Harpignies, and the want of living accessories does but enhance the solemn feeling produced in us when standing before his pictures. Take his *Solitude* before mentioned. On the left an old elm which has weathered many a storm stands at the edge of a little rivulet in which the glow of the setting sun is reflected; behind, the banks rise gently from the river bed; on the right is a clump of trees in full leaf, the whole framed in by a quiet sky bathed in golden evening light, carrying the eye into the far distance—a scene so simple in its staging and yet so impressive in its mood.

His picture *Le Pont de Nevers* [PLATE I] is of earlier date; it was his contribution to the Salon of 1861. In the distance rises the town dominated by its ancient church which Rodin calls "l'Echafaudage du Ciel". A long stone bridge spans his beloved river the Loire from bank to bank. In the foreground stands a stately group of trees balanced by a smaller group, between them a little footpath up which a man and a woman climb. The scene is painted with a rich full brush and his masterly perception for the structure of the ground sets off to full advantage the distant view, enveloped by a slightly overcast sky. Thirty-six years earlier than *La Solitude* it is more an objective representation of the scene before him than the expression of the mood of the artist, but it is realism of the highest form which he had already attained at this period of his career.

We may say Harpignies was more of a traveller than most of his countrymen, although the Loire with its tributaries, the Yonne and the surrounding hills of St. Privé, where he passed the summer in his country residence, attracted him year by year, and gave him enough subjects to paint pictures of absorbing interest and diversified character, from the bare mountain top to the sunlit valley studded with cottages, or the sleepy river winding its way through the fertile plains of beautiful France. The scenery of Italy has also left its impress on his mind, and after his first sojourn he returned there again, and we are the richer by several pictures, the result of his reminiscences of the sunny south. In his younger days he crossed the frontier from Alsace into the neighbouring country of Baden, whose scenery, similar to the French Vosges, was familiar to him, but with these exceptions he remained faithful to his native land. The winter draws him to the milder climate of the French

Riviera, and there he finds in the medium of water-colour relief from the stronger expression which his vigorous brush created on his canvases and in this field he is *facile princeps*.

Late in life we see him at work with the crayon producing drawings of landscapes as complete as others have done before him in their genre, but none of his contemporaries has equalled him in water-colour.

Strange to say, the art of water-colour painting, which in England at an earlier period had found such masterly exponents, had not yet found an echo amongst their French *confrères*. Some of the fine creations by J. F. Millet are done in pastel. Troyon was fond of it. Rousseau tinted his pencil or pen drawings often with water colour, but the water colour for its own sake was seldom used by these masters and we may rightly say the revival of this fascinating medium dates from Harpignies. Nice, Cannes, Beaulieu with their rugged coast and the azure blue of the Mediterranean which he so often chose for subjects, make us long to escape our wintry dreary climes. We marvel at the delicate tints his hand, accustomed to the vigorous touch of his oil painting, can produce. The silvery grey of the olives, the dusty roads of the south, the white houses from which the sun is reflected, with glimpses of the deep blue sea, are delightful examples of these interludes of a versatile artist. Our National Gallery possesses an excellent drawing of this character, due to the generosity of a donor; whilst in the section of paintings in oil we have for the present to be satisfied with a small but rather rich specimen. *La Tête de Chien, Beaulieu* [PLATE II, B], is another example where his mastery of composition, his subtlety of tone, evokes in us memories of the balmy air of the Riviera; between two strong olive-trees, with their grey-green waving leaves, we see opposite a promontory, its contour uncertain in the dazzling light, separated from us by the Mediterranean, with its varying blue tints which seem to be reflected and continued in the cloudless sky. But also the forests of Central France attract him with their leafy trees of every kind, the willows on the borders of a little stream, the meadows or the melancholy view of the lowland; he never accentuates or looks for cheap effects: his drawings, like his oil paintings, are the creations of a man who approaches nature as a harmonious whole—she has enough to tell him, he is in no need of dressing her up.

Harpignies cannot be called a colourist in the true meaning of the word; colour only serves him to bring out the shape of the objects he depicts, to give them their proper value in the scheme he has evolved in his mind, which the true precision of his unfailing hand puts before our eye. He eschews all artificial means in



(B) "LA FÊTE DE CHIEN, BEAULIEU", WATER-COLOUR (MR. W. GRUBB)



(C) "LA SOLITUDE", OIL (FORMERLY THE LATE SIR JOHN DAY)

Henri-Joseph Harpignies

concentrating or forcing the light. He has not the dramatic strength we see in some of Rousseau's pictures, none of the idyllic poetry which draws us to Daubigny nor the magic hand of Corot which creates a world of absorbing charm, none of Diaz's romanticism. But his creative mind has seen nature as individually as they have and his consummate draughtsmanship, his inborn sense for the grandeur of composition, gives him the undisputed right to be classed with the men of the school of 1830 who have been the glory of French art during the greater part of the last century.

It should not be forgotten that he expressed his artistic genius in another direction also. He was

devoted to music, and was, for an amateur, a very skilful executant on the violoncello. He had a large circle of musical friends who were always welcome at his house.

Bonnat in his funeral oration in the last days of August, when they carried him to his grave at St. Privé, where he died, said "Le Vieux-Chêne, comme nous l'appelions familièrement, vient de tomber"; and those who knew and love him will appreciate the metaphor. But his work will live as an inspiring testimony of a great and sincere artist, who through his sound knowledge, technique, and reverence for nature was able to present us with a new and original interpretation.

TWO UNPUBLISHED NORTH ITALIAN DRAWINGS BY TANCRED BORENIUS

IN Sir Edward Poynter's fine collection of drawings there are two important examples by early North Italian masters which so far have not been mentioned in art literature, and which I am privileged to publish by kind permission of the owner. One [PLATE, A] shows two groups of ecclesiastics facing one another; the one to the left includes several figures holding tapers, others carrying processional crosses, and one figure with a holy-water bucket, whilst a figure at the head of the group appears to be reading an office from a large book. In the group on the right only one figure is differentiated from the others by holding a censer. At first sight one is inclined to think that the two groups form one uninterrupted composition; but both the difference of level between the two groups and the action and expression of the figures make it clear, I think, that we have here two sketches for the groups appearing at either extremity of a burial scene. Liturgical reasons also confirm this inference, since the assistants holding respectively the censer and the holy-water bucket would appear on different sides of the officiant.

As for the authorship of the drawing, it seems to me unquestionable that it is a work by Carpaccio: the vivid and spontaneous, though unscholarly, method of drawing can be perfectly matched in any number of his drawings, and the particular technique here employed—pen and bistre over preliminary work in red chalk—is a favourite one in Carpaccio's sketches—witness, *e.g.*, the *Harbour Scene* in the British Museum,¹ the *Triumph of S. George* in the Uffizi,² and the *S. Lorenzo Giustiniani giving the Benediction to Giangaleazzo Sforza*³ at Chatsworth.

¹ Reproduced in Ludwig-Molmenti, *Vittore Carpaccio*, Milan, 1906, p. 130.

² Reproduced in *I Disegni delle R. Galleria degli Uffizi in Firenze*, ser. III, fasc. I (1914), No. 7.

For which picture by Carpaccio this sketch was made is not to be determined; no groups corresponding to these appear in any of his surviving works. Could it be that this is the first idea for the lateral groups of monks in the *Burial of S. Jerome* in the church of S. Giorgio degli Schiavoni?—radically altered in that case in the final version of the composition. No burial scene, so far as I can see, is mentioned among the lost works by Carpaccio of which we possess a record. It has been supposed, on the strength of certain contemporary documents and the drawing at Chatsworth referred to above, that towards the end of his life Carpaccio was engaged upon a series of pictures of the life of S. Lorenzo Giustiniani for the hall of the Patriarchal Palace at Venice. If that be so, it is permissible to suppose that the series included a picture of the burial of the saint, for which the sketch here discussed might contain studies. The drawing has a long pedigree, having successively belonged, as shown by the collectors' marks, to the Resta-Somers collection, to Thomas Hudson, Sir Joshua Reynolds and Thomas Banks.

The other drawing in Sir Edward Poynter's collection to which I should like to draw attention on the present occasion is a full-length of a woman standing [PLATE, B] from the collection of Mr. William Mayor. Here, too, the style of the drawing leaves no room for doubt as to the authorship; it is a work by Bartolomeo Montagna. It is very carefully drawn with the brush and Indian ink on blue paper, and heightened with white, all in a manner paralleled in several of Montagna's drawings; and the characteristic *plis cassés* of the draperies are equivalent to a signature. The drawing belongs to a comparatively late phase of Montagna's activity, when the initial asperity of his style had been softened to a considerable

³ Reproduced in Strong, *Reproductions of Drawings by Old Masters . . . at Chatsworth*, London, 1902, plate v.

Two Unpublished North Italian Drawings

extent, and indeed the very model from which this figure was drawn appears in various of Montagna's later works—e.g., the altar-piece in S. Corona at Vicenza (unknown female saint on the left) and the *pala* in S. Maria in Vanzo at Padua (S. Catherine). The tendency to elongation of the figure is characteristic, too, of the works of Montagna's old age, though it is not in this instance carried to anything like the same extent as in the drawing of the *Virgin with Two Angels* in the Print Room at Munich. No painting by Montagna corresponding to this drawing is known. The sheet gives undoubtedly the impression of a self-contained and complete composition, but there is nothing to identify the character represented. A single figure of S. Giustina by Montagna is mentioned by the "Anonimo Morelliano" as being in the church

of the Santo at Padua;⁴ but in the absence of any emblems or other indications, I should not like to affirm that this drawing bears any relation to that work. Considerable as the number of extant works by Montagna is, yet a large proportion of the output of his untiring industry has undoubtedly been lost. The general attitude of the 17th century towards his art is vividly brought home by a Vicentine nobleman, Girolamo Gualdo, who, writing in 1650 and referring to Bartolomeo and Benedetto Montagna, says:—

Le opere dei quali in Vicenza furono numerose, et è gran vergogna che nel nostro secolo ne sii tenuto così poco conto, che facilissimamente venghino gettate in un cantone per riporre in quelli luoghi memorie da essere sepolte e così che non hanno altro di buono (se è però buono) d'essere nuove.⁵

⁴ *Notizia d'opere di disegno*, ed. Frizzoni, p. 15.

⁵ See *Nuovo archivio veneto*, ser. I, Vol. viii (1894), p. 213 sq.

GIULIANO, PIETRO AND GIOVANNI DA RIMINI BY OSVALD SIRÉN

THE most ancient historical chronicler who offers some information about Giotto's works is Riccobaldo Ferrarese. He wrote a so-called "Complatio Chronologica" at the beginning of the 14th century, and in these records, which are carried up to the year 1313, he mentions Giotto, "pictor eximius florentinus", and says that Giotto's greatness is proved by paintings at Assisi, Rimini and Padua. This is, as far as I know, the only historical record extant about paintings by Giotto in Rimini; we have no more detailed information about their place or character, and nothing remains of the paintings themselves. Yet Riccobaldo is generally regarded as a trustworthy historian; there are more reasons to accept his information as practically correct than to doubt it.

The record about Giotto's activity in Rimini throws some light on the formation of the local school that seems to have been called to life about the time of the master's visit to this town. Presumably this visit took place just before or shortly after Giotto's stay in Padua; the paintings he executed in Rimini must then in their general character of style have been closely connected with the frescoes in the Arena Chapel. It is this early phase of Giotto's art that became the starting point for his followers in the Romagna and along the eastern shore of Italy. In the best of their works we find some reflection of those great qualities of form which pre-eminently distinguish the Arena frescoes and raise them to the foremost position among Giotto's extant works.

Quite a number of paintings, both series of fresco and panel pictures, partly still preserved in the small towns of the Romagna and the Marches, and partly scattered in public and private collec-

tions in Europe and America, must be ascribed to the Giottesque school of Rimini. The school was, in fact, very prolific, and it must have included several prominent masters. The material has been partly discussed by authors like Albert Brach,¹ Federico Hermanin,² and Lionello Venturi,³ but no complete description or distribution of the paintings belonging to this group has yet been given. Neither am I going to attempt anything complete of the kind—that would require a volume of its own—I will simply indicate the main groups of paintings which can be connected with certain individual masters and then give a short characterization of the most important group of these Giottesque painters from Rimini.

GIULIANO

Three of them are known by name through signed works. The oldest one is Giuliano da Rimini. His name and the year 1307 are to be found on a large altarpiece representing the Madonna and eight saints separated by arches, which used to hang in the duomo at Urbania, but has now belonged for a few years to Mrs. Gardner in Boston. A companion piece to this is the altarpiece in the church of Sta. Maria at Cesi representing the Virgin and Child with a donor, two angels and ten saints [PLATE I, A]. The same painter evidently took also a prominent part in the decoration of the old abbey of Sta. Maria at Pomposa; we recognize his rather attenuated and flat types in some of the better frescoes here, particularly in the refectory, viz., *The Last Supper* and *Christ Enthroned* between the Virgin, S. John and two other saints. The figures in his works have comparatively little

¹ *Giotto's Schule in der Romagna*; Strassburg, 1902.

² Cfr. *Bollettino della Società Filologica Romana*, vii; 1905.

³ Cfr. *L'Arte*; febbraio 1915; "A Traverso le Marche".



(A) "TWO GROUPS OF ECCLESIASTICS", PEN AND BISTRE DRAWING OVER RED CHALK; BY CARPACCIO



(B) "WOMAN STANDING", BRUSH DRAWING IN INDIA INK AND WHITE ON BLUE PAPER; BY BARTOLOMEO MONTAGNA



(A) "VIRGIN AND CHILD" WITH A DONOR, TWO ARCHANGELS, S. JOHN BAPTIST, AND NINE APOSTLES, ALTAR PANEL ; BY GIULIANO DA RIMINI (STA MARIA, CESTI)



(B) "THE STIGMATIZATION OF S. FRANCIS", PANEL HERE ASCRIBED TO PIETRO DA RIMINI (THE MUSEUM, MINNEAPOLIS, U.S.A.)



(b) "THE CORONATION OF THE VIRGIN"



(c) "THE MASSACRE OF THE INNOCENTS"

SCENES FROM THE FRESQUES OF "THE LIFE OF THE VIRGIN" (BY PIETRO, PROBABLY GIOVANNI, AND POSSIBLY GIULIANO DA RIMINI (ST. MARIAN FORTO LUORI, AT RAVENNA)

GIULIANO, PIETRO AND GIOVANNI DA RIMINI
PLATE II



(12) "THE INCREDULITY OF S. THOMAS"; BY PIETRO OR GIOVANNI DA RIMINI (STA MARIA IN PORTO FUORI, RAVENNA)



(13) "THE DEPOSITION"; PANEL BY PIETRO DA RIMINI (THE PALAZZO GENTILI, VITERBO)

Giuliano, Pietro and Giovanni da Rimini

corporeality: they are thin and their mantles fall in straight vertical folds. It is possible that Giuliano at a later period took some part in the execution of the frescoes in Sta. Maria in Porto Fuori at Ravenna, though the general impression of these paintings is somewhat different from that of Giuliano's earlier signed works and seems to indicate a younger master. It is indeed difficult to trace his evolution, as we have no further dated or signed works by him. According to a document published by Tonini, Giuliano died in March 1346.⁴ No other data referring to his life or works are known.

PIETRO

The second painter was Pietro da Rimini; he signed a large crucifix which still hangs in Urbana. The figures are marked by very attenuated proportions and long oval types of face, but they are better modelled than in Giuliano's paintings. The same kind of figures are also to be seen in most of the frescoes illustrating the life of the Virgin in Sta. Maria in Porto Fuori at Ravenna [PLATE II]. They become here exceedingly slender and lanky like manikins draped in very tight mantles which are arranged in thin curving folds often carried almost like spirals around the bodies. The heads are very small in proportion to the tall bodies and usually stretched forward on long necks; the arms are short but the hands are rather long and thin. The artistic expression lies mainly in the curving lines that dominate the figures; the artist has no pronounced feeling for form or corporeality, though he knows how to obtain an impression of roundness mainly by means of

curving lines. He is evidently a more accomplished painter than Giuliano da Rimini and probably considerably younger, but he hardly approaches the problems of form and realistic representation in the spirit of Giotto as did Giovanni Baronio, of whom we shall speak later.

A little picture representing the *Stigmatization of S. Francis* in the museum at Minneapolis shows many of the characteristics of Pietro da Rimini's style [PLATE I, C]. Particularly the treatment of the thin curving folds in S. Francis and S. Bonaventura's garments afford good reasons for the attribution of the picture to Pietro.

Another very characteristic little picture by Pietro is in the museum in the Palazzo Gentili at Viterbo [PLATE III, F]. It represents *The Deposition from the Cross* with eight figures grouped together within a very narrow space, showing the painter's remarkable skill in designing a rhythmic line-composition.

The motive is repeated with almost the same composition in a little picture in the Vatican gallery; this is however in a less good state of preservation than *The Deposition* at Viterbo and shows the mannerisms of Pietro's style in a somewhat cruder version.

Possibly by the same hand is also a small panel in the collection of Mr. George Blumenthal in New York. It represents *The Martyrdom of S. Agatha*, with rather thin and slender figures, though with a less pronounced schematism in the drawing of the folds than in most of Pietro's paintings.

(To be continued.)

ENGLISH PRIMITIVES—II

BY W. R. LETHABY

MASTER WILLIAM OF WESTMINSTER, THE BELOVED PAINTER (c. 1200-1280), AND EARLY WORKS OF THE WINCHESTER SCHOOL



MASTER WILLIAM.—We first hear of this master in 1240. A record of this date, printed by Gage Rokewode,¹ shows that Henry III then gave to Master William, the painter, the office of painter of the Priory of S. Swithin, Winchester, in the king's hands by the vacancy of the bishopric, and ordered the prior to give him the emoluments of the same. The Church of S. Swithin is the cathedral, where, in the Chapel of the Guardian Angels, is preserved a nobly designed painted vault of mid-13th-century style, which, in several respects, seems curiously original and is certainly the work of a first-rate master. I would see in it the hand of Master

William, or of Master Nigel who was painting at Winchester Castle in 1245. There is a fine series of paintings in the Chapel of the Holy Ghost which may be as early as 1220.

William, it is clear, must already have been a favourite painter of the connoisseur king. We may suppose that he was born early in the 13th century, and it may have been he who, in 1238, painted the Little Chapel in the Palace at Westminster with the story of Joseph. Rokewode suggests that the paintings done about this time may have been the work of Master Odo, the goldsmith, and his son Edward, but there is no reason to suppose that these were painters; they were the king's favourite men of business to whom many mandates concerning works for the king were addressed.

In 1242 Henry III ordered that the chapel in Windsor Castle should have the Old and the New Testaments painted on the walls. In 1248 William, the painter "monk of Westminster", was engaged

¹ *The Painted Chamber*, Vol. VI of *Vetusta Monumenta*; most of the documents referred to are there printed.

English Primitives

on these. He had therefore already been transferred to Westminster Abbey. There is no doubt as to his identity, for in 1256 an order describes him as Master William, the painter monk of Westminster, lately of Winchester (*nup̄ ap̄ Winton̄*).² In 1250 the Chapel of S. Stephen's at Westminster was painted with the figures of the Apostles and the Last Judgment.³ In the next year an order was issued that the King's Cloister at Windsor should be painted with the Apostles as the king had instructed Master William his painter. In the Cloister at Windsor is the trace of a fine 13th-century head, which I drew more than twenty years ago when it was plainer than it now is. It seems to represent Edward the Confessor, and I would see in it the work of Master William [PLATE I, A]. In 1252 Master William was painting in the King's and Queen's Chambers and the Wardrobe at Westminster. Master William now held the office of King's Painter. The royal household must have been organized more or less on the model of the great monasteries, and, as they were schools of craftsmanship, so also were the royal palaces, which had extensive workshops attached to them. The 13th century was an age of doing things.

In 1252 the image of a king holding a sceptre and adorned with gold was painted on the king's seat at the middle of the table in the Hall at Windsor. A king in such a position must have been a "portrait" of the king himself. Doubtless Master William was the painter. In 1256 he was painting the King's and Queen's Chambers at Windsor, and it was ordered that the king's beloved Master William, monk of Westminster, should have two shillings a day while thus engaged—that is about twice as much as the ordinary maximum. In this same year the king arranged with Master William, the monk, for a painting in his wardrobe at Westminster, of the king who was rescued by his dogs from his seditious subjects.

In 1259 Master William and "his men" received 40 shillings for painting a "Jesse" on the mantle of the King's Great Chamber at Westminster, that is a *Jesse-tree* on the great hood over the fireplace which doubtless rose to the ceiling. In this same year the cross of the Infirmary Chapel in the Abbey was taken to the house in which William the King's Painter worked, probably for him to repaint. In 1260 he was still painting at Windsor, where he had carried through a large scheme in the Chapel, the Hall, and the King's and Queen's Chambers.⁴

In 1272 Master William was paid the large sum of twenty marks "*pro tabernaculo depicto circa lectum regis*". The king died this year, probably

in this same Great Chamber surrounded by the paintings of William.

In the Revestry at Westminster Abbey above the altar is a noble 13th-century painting of S. Faith [PLATE I, C], on the left of which is the kneeling figure of a Benedictine monk, from whom slants up an inscribed prayer. It is a highly accomplished work by a master, and can hardly have been painted later than about 1270. The altar of S. Faith in the Revestry is mentioned in Abbot Ware's MS. Book of Customs. The church was dedicated in this abbot's time in 1269, and both altar and picture may then have been in place. The fabric rolls show that images were being painted in the church in 1270-71. There can be little danger of error in attributing this remarkable painting to Master William, monk of Westminster. It is painted directly on the stone, the colour is especially beautiful, the drapery is elegantly disposed and very delicately painted so as to suggest thin silk-like texture. It is done by thin "glazings" in fine tempera, the tones melting into one another. The face is still rigidly frontal, but the expression is curiously intense [PLATE I, B]. The painter of this altar-piece in S. Faith's Chapel certainly knew the retable of the high altar, which will be described in our next part. Beneath the figure of S. Faith, being a part of the same composition, is a series of five star-shaped panels arranged like a retable, and obviously copied from the other. In the middle one of these little panels is a *Crucifixion* with Mary and John: the side panels are now blank. With this clue indeed it is easy to see that the pointed niche, with its pinnacles standing on columns and its crocketed gable, was influenced by the retable. Further, the panel in which is "the signature" of the kneeling monk, is of the form of some small boss-like panels of the retable.⁵

Eastlake quotes from some accounts for work at the King's Mews at Charing (not yet Charing Cross) from 1274 to 1277, in which appears an item—William the painter "*et socio suo pro pictura*."⁶ White wine and eggs for tempering the colours are mentioned in these accounts.

The Hardham Mariola.—One other painting of the same age may here be referred to, as it was of special quality and has not been fully described. At Hardham Priory, near Pulborough, a fine wall-painting was discovered in 1912 and almost immediately washed away by the rain. It was well illustrated in "*Archæologia*" (1912-13) but not fully understood.⁷ It was a *Mariola* of considerable

⁵ See *Westminster Abbey and the Kings' Craftsmen*. This painting was described in *The Gentleman's Magazine* in 1823; it is there stated that the arch above it has gilt lines of white metal (tinfoil) like joints. In Neale and Britton's account of the church it is said that the ground of the "niche" was powdered with *flours-de-lys*.

⁶ *Materials*, Vol. I, p. 108.

⁷ Mr. P. Johnston also made a tracing which he is about to publish in the Sussex Collections.

² Rokewode.

³ J. T. Smith, *Antiq. of Westminster*, 1807.

⁴ Sir W. Hope's *Windsor Castle*.



(A) "HEAD OF S. EDWARD THE CONFESSOR" (?) THE KING'S CLOISTER, WINDSOR; FROM A DRAWING BY PROF. W. R. LETHBRIDGE



(B) HEAD OF (C) ON A LARGER SCALE, FROM A FULL-SCALE DRAWING BY MR. W. E. TRISTRAM



(C) "S. FAITH". IN HER CHAPEL, WESTMINSTER ABBEY; FROM A DRAWING BY MR. W. E. TRISTRAM



MINIATURE BY MATTHEW PARIS, C. 1250. (THE BRITISH MUSEUM). REPRODUCED IN "SCHOOLS OF ILLUMINATION: ENGLISH SCHOOL", PART II, PLATE 10

size, and was painted on what had been the south wall of the refectory. Associated with it at some distance to the left was another panel containing an angel a little later in style. These paintings were described as two subjects superimposed, the earlier being of the first quarter of the 13th century and the second about fifty years later. The second painting, however, was clearly an additional setting round about the original painting; the dates I should suggest would be about 1270 and 1280. The original scheme was a panel about $5\frac{1}{2} \times 3\frac{1}{2}$ ft., with a trefoil head, containing the enthroned Virgin, the wall otherwise was merely lined out like masonry, and the panel must have occupied a central position. The slightly later work added angels carrying candlesticks, for evidently there were two, although only that to the Virgin's right was found. These were in panels at some distance from the *Mariola*, and the space between was spotted with roses. At the top of these spaces were angels dipping out of the clouds who must have been censuring the central *Virgin and Child* after the manner of Walter of Colchester's *Mariola* at S. Albans. It may be noted too that she sits so high that a footstool would have been necessary such as appears in the drawing on the obituary roll before described. Similar footstools may have been painted at S. Albans as well. The preservation of and addition to the original picture shows that it must have been highly valued. It seems to me that this *mariola* was much in Master William's style, and the additional work reminds me of the Chichester Roundel—notice the pale rosy colour and groups of small spots like the pattern on the Child Christ's dress at Chichester.

Mr. C. J. Praetorius, who made the admirable copy of this picture which is now in the library of the Society of Antiquaries, has kindly given me some additional information. Several attempts were made to photograph the painting, but none were successful. The surface had been covered with pickmarks to make the modern plaster adhere and the "yellowish tone" of the painting was also a hindrance.

The painting was by no means rough distemper, the white groundwork of the earlier picture was fine in texture, well prepared and in very good condition—far better than the priming of the second subject. The panel of the Virgin was executed in flat tints with strong outlines, the cloak of the Virgin, originally a very brilliant scarlet, being the only place where the folds were modelled. The later picture was more realistic and without the decorative effect of the other, where the work was bold and direct, the lines being full and free.

The cloak of bright scarlet with modelled folds must have been painted like the drapery of S. Faith with glazes. The background of the central panel is spotted with crescents and stars, this fashion was very general towards the end of the 13th century. I cannot think that the Hardham painting was earlier than 1270.

The Early Winchester School.—Master William,

the monk, at one time, as we have seen above, was the painter at Winchester Cathedral. This office had probably been continuously held from the time when Alfred, that king of genius, founded a school of the arts at his capital, and it is time that we had some adequate English account of the work of the early Winchester artists. In the 10th century it was the centre of a culture second only to that of Germany. Winchester work of this century is yet represented by the splendid embroideries at Durham (which have been fully described in this magazine by Prof. Baldwin Brown), by that fine painted book the "Benedictional of S. Æthelwold" (lately published by Sir G. Warner), and possibly the noble carved stone roods of Romsey and Hedbourne Worthy. The painting of the "Benedictional" was probably the work of Godeman, the chaplain of S. Æthelwold, before 970 A.D.⁸ The pictures have the greatness of style of wall paintings, and doubtless the artist painted on a large scale as well as in little. The list of known English painters may begin with Godeman of Winchester; if the painter was different from the writer he was at least "Amico" of Godeman. In his work and that of other masters of the same school we find elements which persisted long into the middle ages. Thus the angels dipping out of the clouds having long floating scarf-like draperies which appear in the S. Albans *Crucifixion* are almost exactly like others in the "Benedictional". Angels carrying scrolls falling before them in semi-circles, which are frequently found in 12th-century paintings, are inherited from these MSS. So also is the type of Annunciation, in which the angel approaches running as in the S. Albans wall paintings. The chief difficulty which students have felt in dating the S. Albans *Crucifixion* so early as the beginning of the 13th century has been that the cross was of the ragged form which was popular in the two following centuries. Mr. Westlake, who first proposed the early date for the painting, suggested that the cross might be a repainting. Now there is a very remarkable Saxon picture of the *Crucifixion* in a Gospel Book in the Library at Holkham Hall.⁹ It is the frontispiece of MS. 16, and was engraved in Roscoe's volume on the collection as long ago as 1835 [Fig.]. The cross is made of a tree having many lopped branches.¹⁰ On re-examining the S. Albans *Crucifixion* I find that the cross is not "raguly", but it is formed of a tree, from which the lesser branches have been lopped away. It rises strong and thick from the ground, and from the two main limbs forming

⁸ An inscription tells how Æthelwold had it written and filled with pictures: "Pray that the writer Godeman may be worthy of heaven's rest".

⁹ Another fine Saxon *Crucifixion* is in MS. Harley 2904, which may be as early as the 10th century.

¹⁰ A 12th-century sculpture at Barking Abbey also has a branched cross.

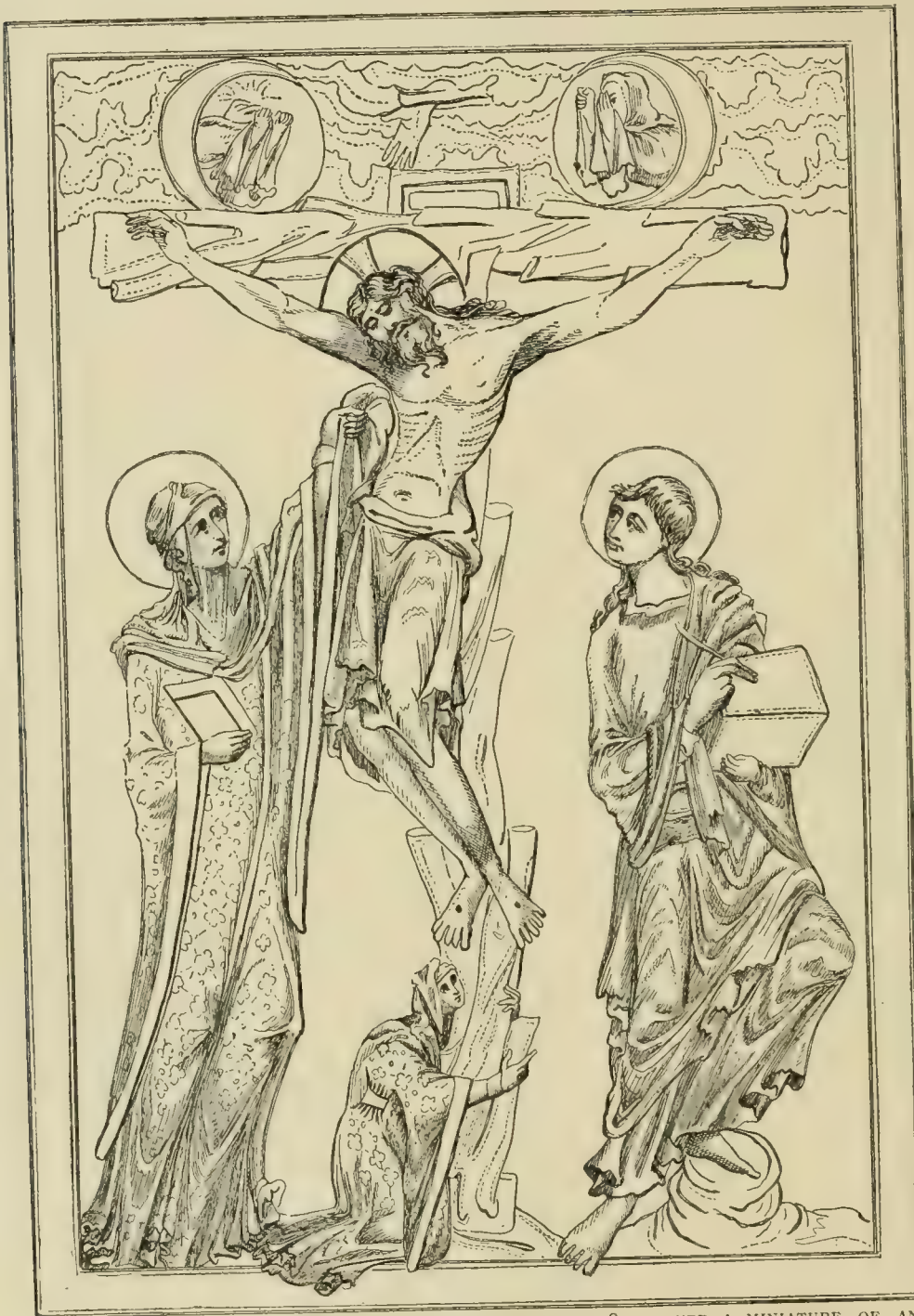
English Primitives

the arms of the cross, the smaller branches which have been cut off, sprang in opposite directions

of Master Walter of Colchester had a Saxon prototype. The Holkham MS. has been shown to

have been painted (c. 1060) for the Countess Judith of Flanders, wife of Tostig, who appears kneeling and grasping the foot of the Cross.¹¹ This MS. is in the Winchester style, but by this time the style seems to have spread widely over the south-east of England to Canterbury, Bury St. Edmunds, and Ely. When Winchester art began to reappear after the Conquest its centre was the Cathedral Priory of S. Swithin, where during the reign of Henry II the great *Winchester Bible* and the *Cottonian Psalter* were painted (Nero, C. IV).¹² The miniatures of the Bible are very advanced and skilful in technique, being modelled with much application of middle tints and high lights. One characteristic is the strong modelling of the heads in this way giving the brows a scowling look. This appears again in the paintings of the Chapel of the Holy Sepulchre, and in the Angel medallions of the Chapel of the Guardian Angels (c. 1240-50); the former may be as late as 1230 or later, and they represent the tradition that Master William entered into them even if they are not his, which is possible.

William of Westminster, when he was painter to the Priory of S. Swithin, was in touch



FROM A PROOF OF AN ENGRAVING PRIVATELY PRINTED IN 1835 AFTER A MINIATURE OF AN ANGLO-SAXON EVANGELARIUM, c. 1060 (THE LIBRARY, HOLKHAM HALL)

from the central axis. In a cross "raguly" the projections from the arms of the cross all lie in the same direction. (The Holkham Hall miniature indeed is of this type.) The S. Albans *Crucifixion*

¹¹ Leon Dorez (1908). On the early Winchester School see the important account: Otto Homburger, *Die Anfänge der Malschule von Winchester in X Jahrhundert*, 1912.

¹² Sir Geo. Warner's *Benedictional of S. Æthelwold*.

with a tradition leading back to the days of King Alfred.

PLATE II is from a drawing by Matthew Paris in a S. Albans MS. in the British Museum. It will be discussed later, but it is specially interesting when compared with the Chichester roundel which was referred to in Part I as probably a work of the S. Albans school.

NOTE.—Since writing on the S. Albans paintings I have again examined them. The *Crucifixion* of Walter of Colchester is larger than I had remembered, covering a space about 4 ft. wide by 6 high. The Virgin beneath is seated on a throne with high ends; on one of these she rests her right hand, and a trace of that on the left can be seen. What looks at first like a low "hanging" at the back is a cushion covered with a lozenge pattern; the rounded end of it can be traced. (Compare a fine S. Albans miniature in B. M., 2 B vi). This pier was clearly painted directly after the extension was made to the nave (c. 1225) to beautify the junction with the rude Norman work. It is evident further that the decoration of the arches, and, in fact, of the whole of the interior, is contemporary with this picture, or at least not, as has been supposed, earlier. All the other paintings on

the piers were painted over the lined "masonry" patterns; this was not. Some of the details, like the flowers in the "masonry" pattern, are obviously of the 13th century; these Mr. Page thought were inserted at a later date, but even the large chevron patterns continued in use until late in the 13th century; Master William used such a pattern around his *S. Faith* at Westminster. Again, these "masonry" patterns all imitated fine-jointed masonry, but Norman "masonry" patterns were wide jointed. It appears from the records that Abbot William de Trumpington executed much work besides the nave extension; he erected the pulpitum, or choir screen, with its great Rood and Mary and John; this was the work of Walter of Colchester. This abbot also had the walls of a great part of the church whitened—

so that if he had completed what he began he would have renewed the time-worn church.

The whole scheme of decoration must have been done under the supervision of Master Walter. Mr. Page, I find, has come to the conclusion that the *Crucifixion* and *Mariola* were the work of this painter.¹⁵

¹⁵ The drawings reproduced in PLATE I, B and C, are by Mr. Tristram, and are in the Print Room of the V.-A. Museum, to the Director of which we give our thanks.

THEORY OF ÆSTHETIC BY DOUGLAS AINSLIE

MOST English students of art have heard by this time of Benedetto Croce, and his theories of artistic expression are frequently referred to both by the general cultured public and by technical experts in the fine arts; but frequently it does not go much further than this: the name is known and little else besides.

I was somewhat entertained a year or two ago on seeing in a review of my translation of the "Theory of Æsthetic", published by Mr. Gordon Craig, the statement that the work can be of little interest to artists and students of art, because it is deplorably deficient in technical advice. This only shows how deplorably ignorant many people supposed to be highly educated still are as to the nature of theory and of philosophical thought in general. Of course, just what Croce does not profess to give is technical advice to the painter, the poet or musician. He fully realises that each of the arts has its own technique, which is to be studied in manuals devoted to that purpose, and to be grasped by each student for himself when he has acquired the essentials of his craft. Another attitude of some is that of disliking theory, which they habitually describe as "abstract" theory, and claim thus to live in the concrete, to be directly in touch with the art under discussion. But the need for theory shows that it has a real existence,

and the more deeply one goes into the subject the more one finds that it has more real existence than the objects of the material world which form the problem of technique. The truth of this is to be found in the "rudimentary theory" which all those critics of philosophy feel disposed to air in their moments of leisure—that is, when not occupied with some practical problem relating to technique. But being for the most part without philosophical training, what they find is at the best a poor, thin little platitude, if not actually incorrect; so thin, so poor, so atomistic compared with the full and rich treatment of the problem by philosophers, as to make those who have devoted definite study to the "theory" as developed by the chain of great thinkers extending from Plato and Aristotle to our own day smile at its futile inadequacy.

The theory of æsthetic can only be fully understood by one who is acquainted with all the vital activities, and has some definite opinion of how and where it stands in relation to them. The solution as given by Croce amounts to a vast progress in thought, the result of patient labours of many generations of thinkers. In Croce's "Philosophy of the Spirit" the problem of art, of expression, of æsthetic, as one may like to call it, occupies the foremost place in time, for his work on "Æsthetic" appeared before his theory of

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the practical activities and his logic or "Science of Thought". The dawn of the new century was the dawn of his philosophy of the spirit. Immediately after its publication there arose in that active maelstrom of ideas which is modern Italy a perfect storm of criticism and of praise mingled with blame, reinforced and illustrated by the literary criticism of the "Critica", which extends from the middle to the end of last century, and in which the theory of *æsthetic* is displayed in all the splendid poignancy of existence and of action. In these few notes upon the special activity of the human mind which I have been asked to contribute to *The Burlington Magazine* I shall attempt to give a stimulus to those willing to devote some little time and attention to the consideration of the problem as stated and developed by Croce, and in my opinion victoriously solved by him.

A philosophical system is a house which soon after it has been constructed and decorated has need of labour more or less assiduous and energetic, in order that it may retain its efficiency as a dwelling. At certain moments in time all dwellings are exhausted, used up, finished, and they must be demolished and rebuilt from their foundations. But there is this actual difference between the constructions of thought and the construction of houses; the thought is perpetually new, and yet is perpetually maintained by the thought that went before. The ignorant are shocked at this idea, and constantly exclaim that philosophy is always undoing its own work, and that one philosopher constantly contradicts another philosopher, as if man did not constantly do and undo and remake his houses, and the architect that follows contradict his predecessor. Can one conclude from this doing and undoing, this contradiction, that it is useless to construct houses?

Here Croce's theory of error comes in to guide us towards the truth. There is no such thing as an absolute and complete error; in every error there is the germ of some truth. The point is that there should be theory there. In error is to be found, by those who search sufficiently, the true theory that will germinate from its soil. Take for example that theory of art which identifies art with the sexual instinct. Only a philosopher could have thought of such a thing, and certainly it is a great error. But in order to disprove it we must have recourse to arguments which, instead of identifying art with the sexual instinct, tend on the contrary to separate it from that alien activity. Thus error is condemned from its own mouth.

What, then, is art? Art can simply be called "vision" or "intuition". The artist produces an image, and the onlooker is privileged to gaze through the window opened by the artist on his soul, on his intuition. This sounds simple enough as a statement, and many may here shrug their shoulders. "Why, if that is all that art is, we

could have told you something very much the same, possibly better". But this apparent simplicity of statement conceals an implied difficulty conquered.

What, for instance, are the negations contained in the statement that art is intuition, vision, contemplation, imagination, fancy, which are all synonymous in this context? The first thing denied by it is that art is a *physical fact*—for instance, that which has certain definite colours or relations of colours, certain definite objective forms, certain definite sounds or relation of sounds, indeed anything physical; for physical facts do not possess reality—the art which fills the lives of some of us with joy divine is supremely real; for physical facts are shown by their own internal logic to be, not reality, but constructions of our intellect for practical ends. Consequently, the question as to whether art be a physical fact or no can thus be stated. Can it be *physically constructed*? This is certainly possible if we renounce the enjoyments of, say, a poem, and set to work to count its words, dividing it up into syllables and letters.

But of what use is this procedure to the lover or student of art, who would thus be merely distracted from the contemplation of that which fills him with joy? Art is theoretical in its nature; it has nothing to do with the useful, with pleasure, or with pain as such. No one, for instance, will deny that to drink a glass of water when one is thirsty is not an artistic act; nor can we say that because a picture is dear to us and awakes in us most delightful memories, it is therefore beautiful; it may, on the contrary, be naïve and ill-drawn, the work of some child even, or of some well-meaning amateur. Inversely a picture may be very beautiful and the person represented by the picture odious to us. It may here be asserted that art is not pleasure, but a particular form of the pleasurable. In this case its distinctive character would not be due to the power of conferring pleasure, but rather to that which distinguishes its particular form of the pleasurable from other forms of the pleasurable, and it would be necessary to direct our inquiries towards the nature of this distinctive element.

Nevertheless, the doctrine which defines art as the pleasurable: "Hedonistic *Æsthetic*", has a long and complicated history. It is brilliantly manifested in the Greek world, briefly in the 18th century, flourishes in the second part of the 19th century, and finds much favour with beginners in *æsthetic*, who are mostly struck by the fact that art causes pleasure. If we take the pleasures of the senses, of play, and pleasures in one's own strength, etc., etc., or that satisfaction which is derived from knowledge or morality, we have introduced there an alien element, which is what really conveys the sense of pleasure. This element

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is *practical* in its nature, and always accompanies every form of the spiritual activity, *whether æsthetic or no*. This pleasure, therefore, cannot be identified with art or intuition.

The theory that art is intuition contains a third negation, namely, that art is a moral act—that form of practical act which, while necessarily uniting itself with the useful and with pleasure and pain, is not immediately utilitarian and hedonistic, but moves in a more lofty spiritual sphere. But intuition, in so far as it is a theoretical act, is opposed to anything practical. Any artist or critic of art will be ready to recognize that no work of art is due to good will; the good will which constitutes the honest man does not constitute the artist. Being thus outside the action of the will, it is also outside all moral discrimination, not because it possesses the privilege of exemption, but simply because moral discrimination does not find in it any hold whatever. Derived from this erroneous moralistic theory of art is the belief that art should induce to good behaviour, to the detestation of evil, that it should strengthen the patriotic or war-like spirit of a nation, and so on. At this hour most of the readers of *The Burlington Magazine* will smile with the writer at such errors as these, yet at one time they had great vogue, and represented the effort of those who were striving to understand the nature of art.

The moralistic theory had at any rate one beneficial result—it separated art from the merely pleasurable. Art must be looked upon as a mission, for although art itself is outside the domain of morality, not so the artist, who, as man and citizen, cannot hold himself exempt from the duties of citizenship.

Finally we can deduce from the formula of art as intuition, that art has no knowledge of the *concept*. Conceptual knowledge, in its pure philosophical form, is always realistic, striving to establish reality as against unreality. Intuition on the other hand makes no clear division between the real and the unreal. With this definition, in fact, we are striving to claim autonomy for this simple and elementary form of knowledge. To ask of a work of art, whether the artist has expressed what is metaphysically true or false is to ask a question without meaning. Without meaning, because the discrimination between true and false is always an affirmation of reality, or judgment; it can never be expressed by the presentation of an image, or about a subject alone, which is not a subject for judgment, since it is without qualification or predicate. Of course the image, like everything else in the world, is universal, but what we deny is that in the image the universal has rendered itself explicit. This is no case for invoking the unity of thought, which is not broken here, but rather strengthened by the clear distinction between

thought and fancy, because from the distinction arises opposition and from the opposition concrete unity.

There is another interesting distinction to be drawn from that between art and philosophy, namely that which separates art from myth. Art revels in the gay doings of gods and goddesses, incurious of the austere background against which they move. Myth, on the other hand, contains the germ of thought; it is a rudimentary religion, as religion is a rudimentary philosophy, philosophy in course of development, more or less perfect, more or less purified, but partaking in the thought of the Absolute and of the Eternal. Art is without the thought which makes myth or religion and is without the faith that arises from it: the artist does not believe or disbelieve in his image: he produces it.

One of the most deeply rooted confusions of thought is that which connects or identifies the æsthetic activity with mathematics and the positive sciences. The results of both are obtained by arbitrary, volitional acts; they represent generalization and abstraction; they are arbitrary fictions. Thus art shows far more repugnance to the positive sciences and to mathematics than to philosophy, religion, and history, because these latter are manifestly fellow citizens of the same world of theory and of knowledge, whereas the former shock art with the brutality of the practical towards contemplation.

The relation between art and allegory is important as throwing some light upon the difficult problems connected with the true nature of the intuition. Allegory is the extrinsic or capricious union of two spiritual facts or of a concept and of an image, it being understood that the image represents the concept. This duality of thought leads to the affirmation that art is symbol. Symbol it certainly is, but symbol of what? What does it mean? It is truly intuition and not a chaotic assemblage of images, only when it has a vital principle which animates it and becomes one with it; but what is this principle?

This leads to the consideration of the greatest conflict that has ever taken place in the field of art; the conflict between Romanticism and Classicism. Cursorily defined, Romanticism asks of art above all things the spontaneous and violent expression of the feelings—love, hate, and so on—willingly contenting itself with vague and merely suggestive expression, provided the feeling is there. Classicism, on the other hand, seeks cunning craftsmanship, precise and fully characterized throughout, equilibrium, clarity; it seeks, above all things, representation. Whoever places himself at one or the other point of view finds a crowd of reasons for holding it and for confuting the opposite point of view. What, say the Romantics, is the use of an art which does not speak to

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the heart? And if it does speak to the heart, what more can be wanted? The Classicists immediately retort: And pray what is the use of exciting our feelings if the mind does not dwell upon the beautiful image? And if the image is beautiful, what does it matter that we are without those emotions which can equally well be obtained outside art, and which life furnishes in plenty and even in more than sufficient plenty to those who go in search of them?

But when we turn away from this to contemplate the greatest works of the greatest artists themselves, we see the conflict disappear, for these are both classic and romantic; they are perfect representations full of feeling. The masterpieces of Greek and Italian art fulfil these conditions.

From this we can extract the theoretic formula that what gives coherence and unity to the intuition is feeling; the intuition is truly intuition because it represents a feeling and can only arise from a feeling. Feeling alone is what confers upon art the lightness of a symbol; art is an inspiration set in the centre of a representation; in it the aspiration stands for the representation alone and the representation only for the aspiration. Art is always lyric; the other empirical divisions of art are merely of technical use. What we admire in genuine works of art is the perfection of form given to a state of the soul. What we


dislike is the struggle between several states of soul — their stratification or mingling. The aphorism that has sunk to the level of a journalistic formula, to the effect that all the arts tend towards the condition of music, could be amended in the sense that all the arts are music, if by so saying we mean to lay stress on the *feeling* which lies at the base of all artistic creation. Another aphorism which has had the good or bad fortune to become trivial affirms that every landscape is a state of the soul. There is no doubt about this, not because a landscape is a landscape, but because the landscape as seen by the artist is art. Ordinary art criticism here crawls after the philosopher as on other occasions.

The artistic intuition, then, is always lyric.

I do not know what the experience of others may have been, but till I had studied Croce's system I could attain no definite standpoint which really satisfied me, not only in relation to æsthetic matters, but also to the ethical and economic activities. Croce's great clarity of style, the equivalent to clarity of thought, pierces the veil and clears away the mists which others leave hanging over the multiform world of experience. With a definite grip of the Crocean theory one becomes much richer, not only by the possession of that which had eluded one's grasp, but also by getting rid of that which had impeded progress.

(To be continued.)

PORTRAITS BY CARLO DOLCI AND S. VAN HOOGSTRAATEN BY LIONEL CUST AND ARCHIBALD MALLOCH

TUDENTS of medical history, especially at Cambridge, are familiar with the story of the romantic friendship and adventures of Sir John Finch (1626-1682) and Sir Thomas Baines (1622-1681), who lie buried in the same tomb in the chapel of Christ's College at Cambridge, where "Finch and Baines" Fellows continue to be elected. Their story has been told more than once, and most recently by Captain Archibald Malloch, of the Canadian Medical Corps, in a paper read on March 15th, 1916, at the Royal Society of Medicine.¹

Sir John Finch was a younger brother of Heneage Finch, Lord Chancellor of England and Earl of Nottingham, and his friendship with Thomas Baines began at Christ's College about 1645, where they were both pupils of Henry More, the Cambridge Platonist. In 1651 they visited France and Italy to study medicine, and in 1656 both received the degree of Doctor of Medicine at Padua. In 1659 they visited Tuscany, and returned to England in 1660, where they received

various honours and degrees, being selected in 1663 as nomination Fellows of the Royal Society. In 1665 Finch was appointed Envoy and Resident at the Court of the Grand Duke of Tuscany at Florence, whither he was accompanied by the inseparable Thomas Baines. They returned to England in 1670, and in 1672 Finch was appointed Ambassador to Turkey, and went to Constantinople, still accompanied by Baines. There Baines died in September 1681. His body was brought back to England by Finch, and buried at Christ's College in a tomb, that opened to receive Sir John Finch himself in November, 1682.

The friendship between Sir John Finch and Sir Thomas Baines is commemorated not only by the monument and fellowships at Christ's College, but also by certain portraits preserved by the Finch family at Burley-on-the-Hill. During the sojourn of Sir John Finch at Florence as British Envoy and Resident he became acquainted with the painter, Carlo Dolci (Carlino), then at the height of his reputation. Baldinucci,² the art historian, who died in 1696, is the chief authority

¹ Royal Society of Medicine, March 15, 1916, *Sir John Finch and Sir Thomas Baines*, by Archibald Malloch, Captain C.A.M.C.

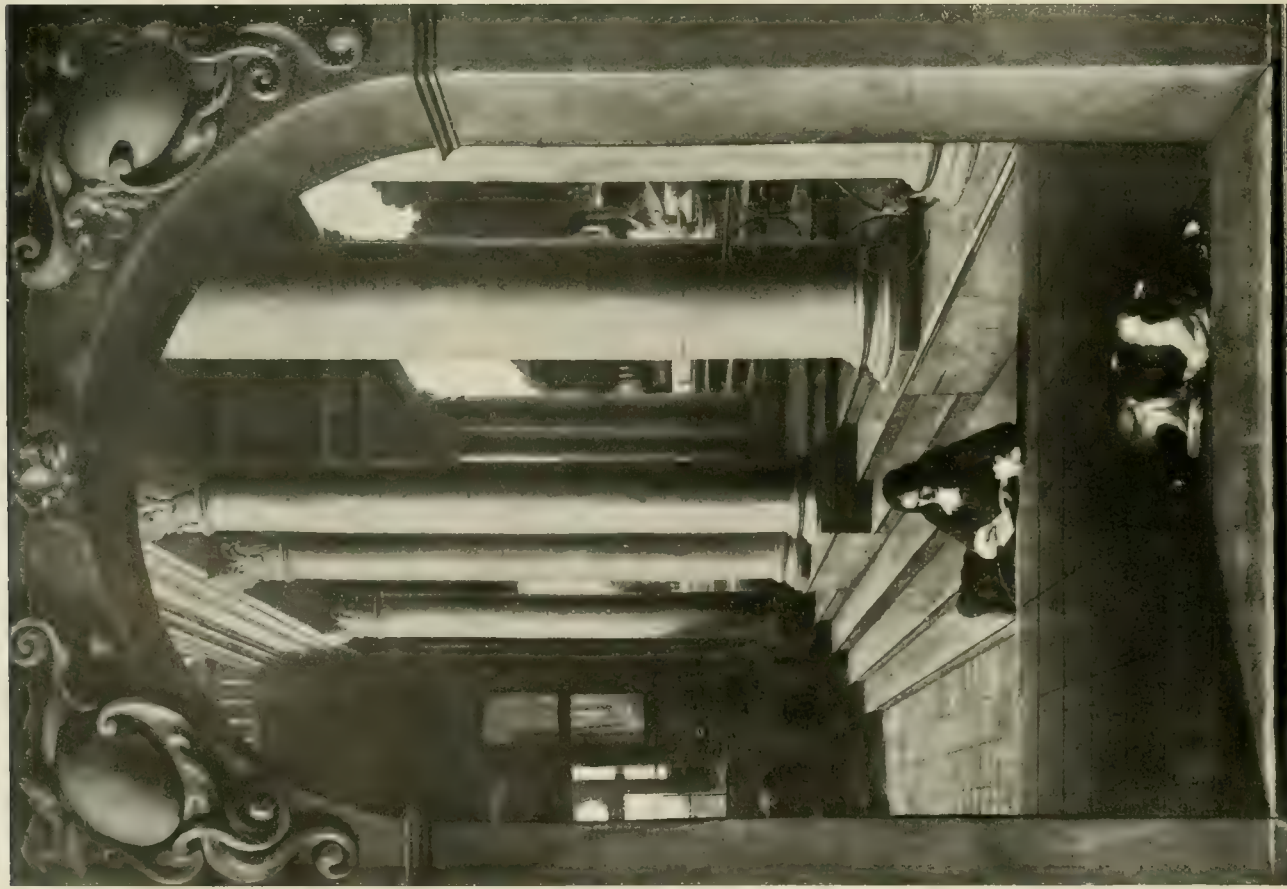
² Baldinucci, *Notizie de Professori del Disegno*, 1717, Vol. vi., 503.

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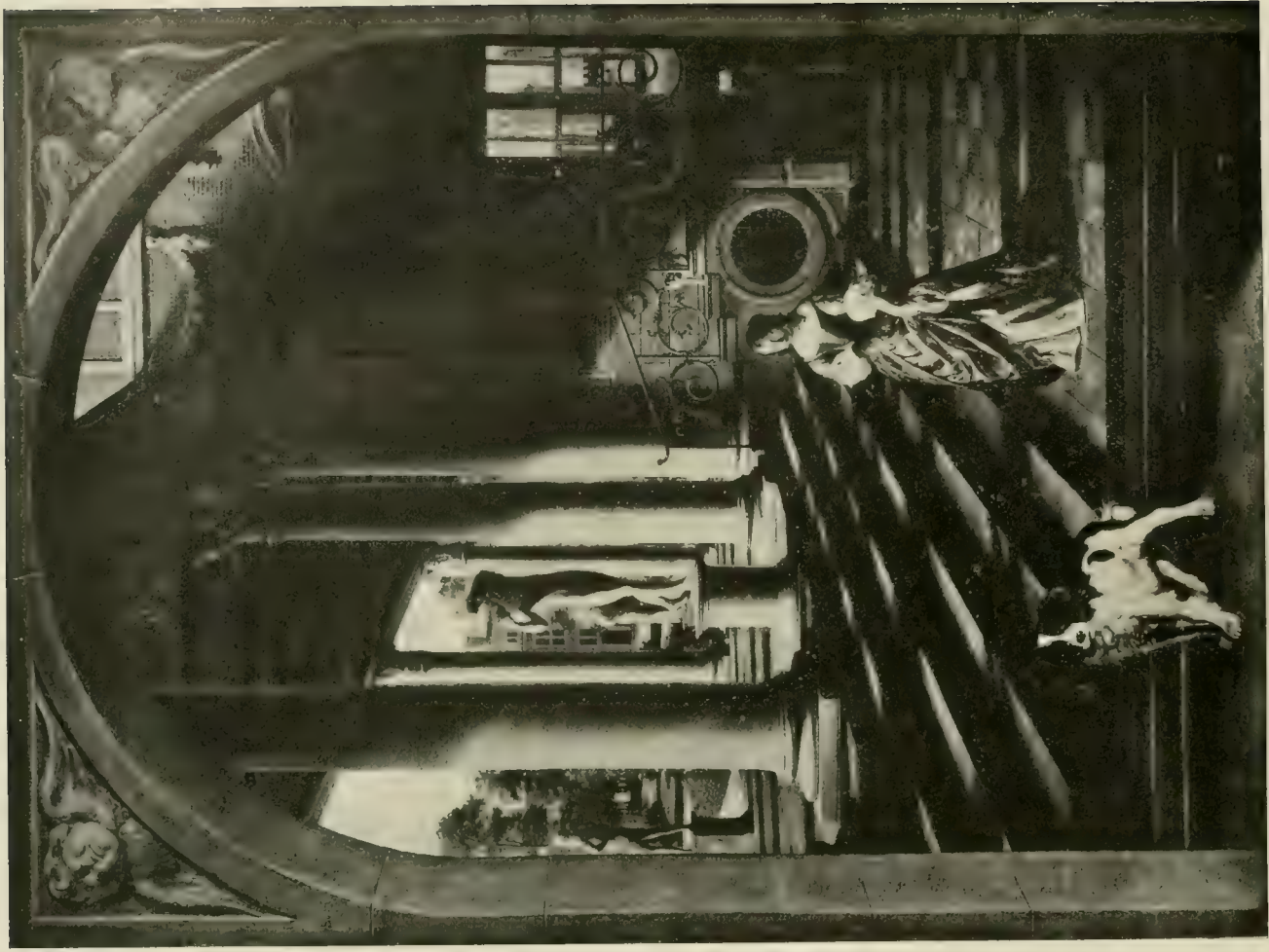


B





(c) WITH PORTRAIT OF SIR JOHN FINCH (MR. FINCH, B'KLEY-ON-THE-HILL)



(D) WITH PORTRAIT OF ANNE FINCH, VISCOUNTESS CONWAY (?) (THE ROYAL GALLERY, THE HAGUE)

Portraits by Carlo Dolci and S. van Hoogstraaten

for the life of Carlo Dolci, and in his biography of that painter, the following passage occurs :—

Piacque in Firenze, al pari di ogni altra opera sua, l'Erodiade, più che mezza figura quanto il naturale, colla testa di San Giovanbatista, fatta pel Marchese Rinuccini, coll' accompagnatura di altro quadro di David, col reciso capo del gigante Filisteo. Dell' Erodiade fece pure la seconda e poi la Terza; la seconda fu di Giovanni Finchio, residente in Firenze per la Maestà del re d'Inghilterra, al quale esso residente la donò e gli fu dato luogo nella propria camera del re' allo stesso Finchio ancora fatto fece, par accompagnatura, il David colla testa del gigante, ed una Santa Maria Maddalena, che egli diede in dono alla regina. Gli fece di più il suo ritratto e quello altresì del dottor Fava, suo confidentissimo gentiluomo, che riuscirono così bene, che possiamo dire, senza iberbole, che e' fossero la maraciglia dei suoi pennelli, e veduti in Inghilterra fecero sì, che trovandosi qua di passaggio più cavalieri di quella nazione, vollero poi esser ritratti di sua mano, fra quali di uno abbiamo notizie del nome, cioè il Signor Giovanni Broghim. Dei due ritratti fatti al Residente ebbe Carlino, altre gli ducati cento domantati, un regalo di venticinque duple di Spagna.

Of the paintings here mentioned by Baldinucci the *Herodias* given to King Charles II by Sir John Finch is still preserved at Windsor Castle, together with the *S. Mary Magdalene*, one of the two paintings given to Queen Catherine of Braganza. Both these paintings are duly recorded in the catalogue of King James II's pictures, but not the *David*, which may have been retained by the queen as her private property. Both the paintings are good examples of the work of Carlo Dolci, who is as much under-valued as a painter to-day as he was over-rated by his contemporaries. As a portrait painter Carlo Dolci is much less well known. It is easy to recognize in the "dottor Fava" mentioned by Baldinucci the faithful friend and physician, Dr. Baines, or Beanes. The companion portraits of Finch and Baines by Carlo Dolci are preserved at Burley-on-the-Hill, where they have always been attributed to this painter. The portraits are excellent in every way, treated with a breadth and sobriety of colour which one would connect with the Dutch school of the period rather than with the Italian.

Another companion pair of portraits of Finch and Baines is also preserved at Burley, which are evidently the work of some competent English painter of the period.

There is also preserved at Burley another portrait of Sir John Finch of singular interest. In the colonnaded entrance of a large mansion,

opening through a portico on to a garden, Sir John Finch is seated at his studies. The picture is in itself remarkable both as a composition and for its admirable painting, and all the more so because it is evidently a companion painting to a similar composition by Samuel Van Hoogstraaten in the Royal Picture Gallery at The Hague. In this latter painting the architectural features are very similar, but the figure is that of a lady, who stands in the portico reading a letter, with a spaniel dog standing in the foreground.³

Hoogstraaten, who was born at Dordrecht in 1627, was in early life a pupil of Rembrandt at Amsterdam, and returned to Dordrecht in 1648, soon after which he travelled on the Continent from 1651 onwards, residing at Vienna and Rome, but returning to Dordrecht in 1652. He was in London from 1662-1666, and the latter portion of his life was spent at The Hague, though he returned to Dordrecht to die in 1678. Captain Malloch suggests that the lady depicted in the picture at The Hague is Sir John Finch's sister, Anne, wife of Edward Conway, afterwards Viscount Conway. This lady was, like her brother and Thomas Baines, a pupil of Henry More, the Cambridge Platonist, and herself a scholar and metaphysician, "learned beyond her sex".⁴ In November, 1653, Finch, then at Padua, was expecting a portrait of his sister from Holland. Hoogstraaten was then home at Dordrecht. As Anne Conway was married in 1651 she would have been, in 1653, about the age of the lady in The Hague picture. If this identification be permissible, it remains a difficulty as to the possibility of Finch himself having sat to Hoogstraaten at the same date. Finch was, however, in London when Hoogstraaten arrived there in 1662, or at Ragley with his sister, so that he may have employed the painter to paint the Burley portrait as a pendant to that which he already possessed of his sister, Viscountess Conway, or Lady Conway herself may have given this commission. In any circumstances, the portraits of Sir John Finch and Sir Thomas Baines at Burley-on-the-Hill form a group of exceptional interest and importance.

³ Bredius, *Meisterwerke der königlichen Gemälde-Galerie im Haag*, 72.

⁴ *Dict. Nat. Biog.*, s.v. *Baines, Conway, Finch*.

SPANISH EMBROIDERY BY GEORGE SAVILLE

IN this rapid sketch I do not intend nor do I claim to write a complete history of Spanish embroidery, which would require far more space than can be devoted to the subject here. I wish merely to try to show how little known this embroidery still is, and that so far it has only been

the subject of summary investigations, usually based, moreover, on somewhat inexact data. Above all, I desire to point out that in Spain foreign influence has manifested itself continuously and so evidently as to cause the attribution of some examples of Spanish embroidery to places of origin other than Spain itself.

Spanish Embroidery

Why is it that certain fine compositions have been invariably, almost systematically, discarded in classifications of Spanish embroidery? The answer seems to amount to this: that we are accustomed to see Spanish embroideries of the 15th and 16th centuries only, which are heavy in style and of mediocre execution. But if the embroideries that have come to us from Spain can be classed in this category, it is also certain that, nevertheless, there is a very distinct and wide line of demarcation between different centres of activity from the 13th century onwards. Some centres continued to produce work of the heavy kind described above, while others, on the contrary, could rival in beauty of design and technique the most famous ateliers of other great nations (England, France, etc.). Whether the merit of these beautiful embroideries should be ascribed to the north or the centre of Spain, to Galicia, Navarre or Castile, I cannot at present say, but I incline towards Galicia, which was in those days the chief centre of artistic evolution in the peninsula.

As regards ecclesiastical embroideries, for instance, it is often very difficult to determine the source of their production. *Opus anglicanum* and some Italian specimens of certain periods are obviously, in many cases, unmistakably characteristic. The same can be said of some German and Spanish pieces, but side by side with these there are a great many others, Flemish, French, Burgundian, German, Spanish, etc., all much alike in technique, drawing and composition. Thus, an embroidery of doubtful provenance may be attributed to almost any country, but it will rarely occur to anyone that it might be Spanish.

Every country has exercised or experienced respectively artistic influences which have been modified by external circumstances, such as the favours accorded by reigning princes to foreign artists, and by events such as royal marriages and the celebration of treaties. On these occasions it was the custom to give and exchange sumptuous gifts which rivalled each other in splendour. Some of these can still be seen in the treasuries of palaces and churches where they have been preserved. Interesting and important documents concerning them are afforded us in the history of the kingdoms of Navarre, Aragon, Granada, Leon and Castile, and in the archives of Simancas and of the cathedrals. Evidence may also be found in accounts of the festivities in Madrid and other Spanish towns on the occasion of royal weddings with princesses of reigning families in the Peninsula or of other European countries.

When Ferdinand the Great, who reigned over Castile in the 11th century, married Doña Sancha, sister of the King of the Asturias and Leon, the day of public rejoicing was celebrated by magnificent ceremonies. No less splendid were the

weddings of Isabella of Castile, sister of King Henry, with Ferdinand of Aragon, and of Philip II's daughter with the son of Maximilian of Austria. The gifts exchanged on such occasions were of the greatest beauty. At the fêtes celebrated in Spain on the investiture of knights of Calatrava, of Alcantara, and especially of the Golden Fleece, the noblemen who figured in them wore costumes embroidered with gold and velvet robes or mantles of great magnificence. The horses which they rode were luxuriously houseled and completely caparisoned, covered to the feet with stuffs adorned with designs in relief worked with the needle, inlaid with goldsmiths' work or precious stones, and embroideries representing the arms of knights, dukes or princes.

Artistic intercourse was also facilitated by fairs which were formerly held very widely all over Europe. The fairs of Venice, Leipzig, Amsterdam, Vienna, Lyons, Madrid and other cities were renowned and attracted immense crowds. Appointments were made at these fairs for the inspection or purchase of local products, amongst which textile fabrics preponderated. Embroideries especially were the object of a very lively trade. Emulation was awakened and encouraged by the sight of the masterpieces produced in needlework. The embroiderers and designers who worked for them would meet to vaunt the superiority of their own compositions. This led to friendly contests in which the opposition of different strong currents of inspiration served to enhance their respective merits. Numerous visitors from all parts found their way to these periodical exhibitions, and the most distant towns made it a point of honour and *amour propre* to take part in them. The fairs were usually held in the vicinity of churches, and began when the bells announced the celebration of religious offices, whence came their German name *Messen*, which recurs frequently in mediæval authors. Since the fairs enjoyed privileges granted them by the civil authorities, they represented the official sanction of business relations between their respective countries. They promoted at regular intervals contact between the west and east of Europe; all kinds of merchandise was brought to them, and works of art among the rest. Artist embroiderers, sent by the reigning families who protected them, came to the fairs in search of ideas which would display their skill. Thus many of their productions bear witness to the interchange of advice and criticism, reflected in the *ensemble* of their often marvellous works, by the numerous instances of borrowing and imitation which we find in it.

This is what M. de Farcy says about the Pienza cope:—

The high favour which English embroiderers enjoyed at the Papal court since the 13th century must have induced some of them to settle in Rome. Thus in the Pienza cope the design of the arcading which spreads over the whole

Spanish Embroidery

mantle is certainly English, whereas the foliations in *or retiré* of the ground, between the silk figures, seem to be the work of an Italian. The English craftsman who embroidered the Pienza cope imitated, in his gold background, what was practised around him in Italy in pictures and embroideries.

These resemblances or coincidences occurred frequently. A proof of this is found in the pieces said to be the work of Mary Stuart under French influence. It is well known that the daughter of James V of Scotland was brought up in France by her aunt, the Princess of Lorraine-Guise, and by her future father-in-law, Henry II. When, in 1558, she became the wife of the Dauphin Francis she was under the chaperonage of the Italian Catherine de' Medici. Her handiwork was, of course, affected by her sojourn at the court of the Louvre, and she did not waste the lessons which had directed her education before her return to her native Scotland. Art was just then expanding into its fullest efflorescence; it was the period of the renaissance. The ladies who surrounded the Florentine, in their silk and velvet gowns trimmed with embroidery, formed a brilliant court, blazing with all the splendours of luxury. The general wealth of those times was accompanied by ruinous expenditure.

The embroideries of Mary Stuart herself have no strongly defined character. They are neither distinctly French nor distinctly English, and it is

not at all surprising that even a very expert critic should class them as either the one or the other unless he had a knowledge of their history. Several of them are preserved at Hardwick Hall.

Moreover, these confusions and disagreements already existed at earlier periods. We know that in the 12th and 13th centuries working embroiderers from Sicily and other regions of Italy emigrated to France and England, and their exodus continued later; hence the inevitable difficulties and mistakes in attempting to identify the provenance of their work. Monsieur Grossé, the well known London embroiderer, who was entrusted with the repair of some vestments that came from Spain, noticed in them certain indications which leave no room for doubt that they are of Flemish origin. They had, in fact, been made in Bruges.

As we may suppose, therefore, the history of embroidery still remains very incomplete. Works of the kind available for serious study are rare, and much knowledge and discrimination are needed to identify them. Several writers, including Monsieur de Farcy, le Père Braun, Mr. Kendrick, le Chanoine Bock and Mrs. Christie have made patient researches on the subject, and have shed some light in the darkness, but many issues are still doubtful, and hardly a day passes that does not help to clear up these controversial questions.

(To be continued.)

THE VAN DIEMEN BOX BY H. CLIFFORD SMITH

THE collections of the Victoria and Albert Museum have lately been enriched by the gift of a remarkable example of Japanese lacquerwork in the form of a manuscript box (*riōshi-bunko*) in black and gold. The box was one of the chief treasures in the important Japanese collection brought together by the late Sir Trevor Lawrence; and has been presented to the museum by his four children in memory of their father. The box is said to have been formerly in the possession of William Beckford of Fonthill. It was afterwards in the Hamilton collection, and was purchased by Sir Trevor Lawrence for the sum of £315 at the Hamilton Palace sale in 1882.¹ It was exhibited by him at the Burlington Fine Arts Club in 1894,² and is described in the catalogue of his collection published in the following year.³

The box is 6½ in. high, 18¾ in. wide and 14½ in. deep, and is, as is usual, fitted with a tray. The ground is of polished black lacquer decorated in

relief with gold lacquer of various shades, silver lacquer, and gold and silver foil. On the lid is a scene in the grounds of the palace at Kiōto. On the left the emperor is seated on a dais, and towards him noblemen advance in court attire; in the foreground is a court carriage; on the right is an entrance to the palace [PLATE, c]. Around the sides of the box are scenes from Japanese court life. These, as well as the panel of the lid, are surrounded by a border of leafy scrollwork with conventional clematis in gold and silver [PLATE, c]. The tray is painted with a landscape and buildings in black lacquer on gold, within a shaped panel which is edged with floral scrolls and surrounded by a diaper border. Upon the interior of the lid, in Roman capitals of gold foil within a scrollwork border, is the inscription—

MARIA VAN DIEMEN

The box is of very high quality of workmanship and is in an admirable state of preservation. Apart, however, from its value as a remarkable specimen of Japanese lacquerwork the object is of considerable historical and documentary importance. The inscription recalls a name of special interest in connection with the history of

¹ Catalogue of the Hamilton Palace Collection, Lot 146.

² Catalogue of Japanese Lacquer and Metalwork. Burlington Fine Arts Club, p. 115, No. 23.

³ Catalogue of the collection of Japanese works of art formed between the years 1869 and 1894 by Sir Trevor Lawrence. Pp. 50 and 84.

The Van Diemen Box

the British Dominions; and the box itself forms a landmark in the history of lacquer.

When exhibited at the Burlington Fine Arts Club it was suggested that the box was made, probably at Nagasaki, about the year 1700. Acceptance of this date would be to ignore the inscription which assigns it to a definite person for whom it is only reasonable to suppose the box was made. The inscription obviously associates it with a member of the family of Anton Van Diemen, the well known governor-general of the Dutch East Indies possessions from 1636 to 1645. But the name Maria at first sight presents a difficulty, since the standard Dutch biographical works refer to Van Diemen's wife as "Anna". Fortunately enough evidence has come to light proving that her real name was "Maria". In "De Navorscher"—the Dutch "Notes and Queries"—of Amsterdam, Vol. XIV, p. 179, there occurs a reference to Van Diemen and to his wife "Anna" Van Aalst; but on p. 221 is printed the following correction from a contributor signed "Laboranter", taken from a register of the town of Batavia:—

Antonio Van Diemen		Maria Van Aalst
native of Culemborg	married	widow of
Councillor of the	17 1630	Bartholomew
Indies.		Cunst.

Anton Van Diemen, it appears, was appointed a member of the supreme council of the Dutch East Indies in 1625. In 1631, the year after his marriage, he returned to Holland as commander of the India Fleet. In 1632 he went out again as first councillor and director-general, and in 1635 became ninth governor-general. He appears to have been a man of considerable energy and enterprise and greatly extended the Dutch interest in the East. But his name is specially familiar to us through the discovery during his tenure of office of Van Diemen's Land by Abel Tasman. In the autumn of 1642 he despatched Tasman from Batavia on a voyage of discovery, the expedition being planned and organised by himself. After three months' journey Tasman sighted the land which he named *Antoonij Van Diemen's landt* in honour of his patron, a title which was retained by the colony until 1853, when the name was changed to Tasmania. Quitting Van Diemen's Land he sighted in a few days' time the territory which he called *Staten landt*—afterwards known as New Zealand.

Van Diemen died at Batavia in 1645, leaving no issue.⁴ This disposes of the possibility that the box may have belonged to any member of the family except his wife Maria. The same year she herself returned to Holland; and, in consideration of the services of her husband, was awarded a special pension of 20 thousand florins by the

directors of the company. They also generously sent back to her the whole of her numerous personal belongings and furniture. These belongings possibly included this very box. It is recorded that shortly after her return to Holland in 1645 she married again. The box may thus be definitely dated within 15 years—from 1630 to 1645; and it may very likely have been given to Maria Van Diemen on her marriage by the Dutch merchants in Japan. It is less likely, as has been suggested,⁵ to have been a present from the Emperor or Shogun. For the relations between the Japanese and foreigners were, it may be remembered, strained at this period; and though the Dutch, after the expulsion of the less politic Portuguese, continued to trade freely with the Japanese, they were, in 1641, by the order of the Emperor, forced to demolish their warehouse at Hirado and compelled to retire to Deshima, a little island in the harbour of Nagasaki, which they were permitted to occupy as a trading station, though subjected to the most humiliating restrictions.

From this date, until the opening up of Japan in the middle of the 19th century, the Dutch were the sole outsiders who were permitted to traffic with the Japanese, and the only articles of lacquer which found their way from Japan to Europe were those pieces, mostly of inferior workmanship, which were made for the Dutch merchants at Nagasaki and were allowed by the Japanese authorities to leave the country. A few examples of lacquer of better quality were, we know, brought over even after 1641. But a comparison of the Van Diemen box with such pieces as are known to have existed in European collections before the middle of the 19th century leads to the conclusion that the finest must date from the early part of the 17th century. A number of such pieces, the majority made for foreign export, were, with the Van Diemen box, in the Hamilton Palace collection. Amongst them was the large chest,⁶ from the Mazarin and Fonthill collections, purchased at the same time by Sir Trevor Lawrence, and sold at the recent sale of his furniture and works of art.⁷ Also from the Hamilton collection are two examples of lacquer in the Victoria and Albert Museum, both made in Japan for the European market. One is a black and gold panel in the Salting Bequest⁸ [PLATE, A]. The other is a chest⁹ [PLATE, B] similar to that just mentioned. It is decorated with views of the Imperial and Shogunal Palaces and landscapes in gold lacquer on black, incrustated with gold and silver, and inlaid with gold and silver foil and mother-of-pearl. The designs of the borders include the conventional

⁴ Catalogue of the collection . . . of Sir T. Lawrence, p. 50.

⁵ Catalogue of the Hamilton Palace Collection, Lot 1165 (£682). Trevor Lawrence Catalogue, p. 84.

⁷ Sale, May 30, 1916, Lot 262.

⁸ Hamilton Palace sale, Lot 1308 (£210).

⁹ Ibid., Lot 147 (£735).

⁴ J. B. J. Du Bois, *Vies des Gouverneurs Hollandois aux Indes Orientales*, p. 134.



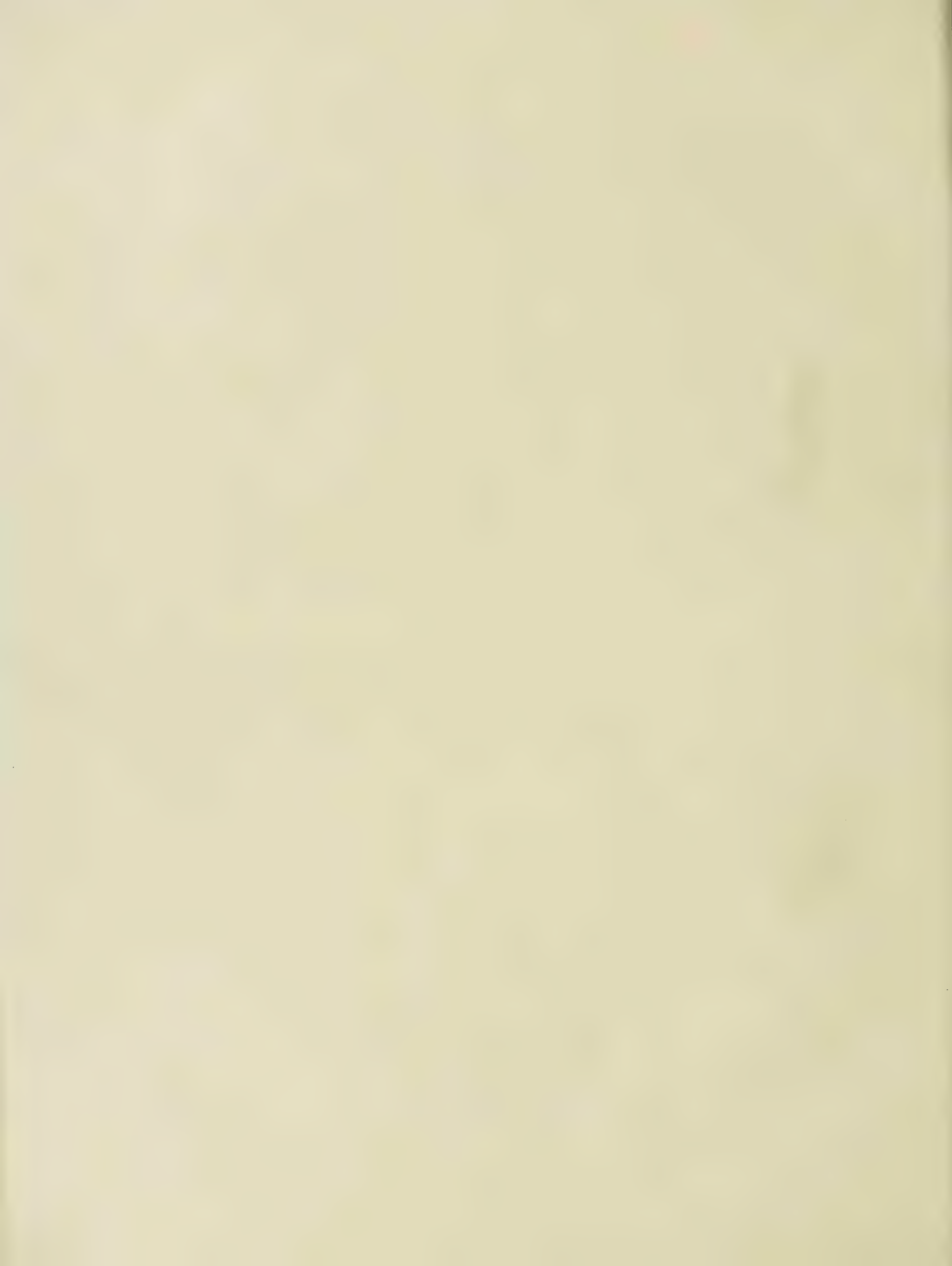
(A) PANEL IN THE SAILING BIQUEST 9 x 20 IN.



(B) THE MAZAKIN CHEST, 2 x 30½ x 25 IN.



(C) THE VAN DIEPEN BOX, WITH TOP



The Van Diemen Box

clematis as on the Van Diemen box. This chest is said to have belonged to Cardinal Mazarin and afterwards to Napoleon I. Its metal mounts, though of Japanese workmanship, are of European character. The key, which was probably fitted to

it at a later date, bears the arms of Mazarin ducally crowned, and was perhaps made for Armand Charles de la Porte, duc de la Meilleraye (1631-1713), who married Hortense, niece of Cardinal Mazarin, and was created Duke of Mazarin.

A MONTHLY CHRONICLE

THE BUCCLEUCH PORTRAIT MINIATURES AT THE VICTORIA AND ALBERT MUSEUM.—The loan of the Duke of Buccleuch's famous collection to the museum is particularly welcome, as it adds very considerably to the opportunities already offered in the museum for the comparative study of a form of art very popular in England, in which Englishmen have themselves excelled. The museum possesses many important examples in the Jones and Salting collections, and several others such as Mr. H. J. Pfungst's, and Mr. Francis Wellesley's collection of miniatures in plumbago, etc., have recently been exhibited there on loan. All these form a body of portrait miniature painting scarcely to be surpassed by the three finest collections in this country, the Royal collection in Windsor Castle, the Duke of Portland's at Welbeck, and Earl Beauchamp's at Madresfield. Even the late Mr. Pierpont Morgan, who made a speciality of portrait miniatures, did not succeed in forming such a fine collection as these, thanks partly to the purchasing power of the late Mr. Salting, who anticipated Mr. Morgan, and thus saved many admirable examples from being shipped to New York.

A collection so numerous and varied as the Duke of Buccleuch's offers a fruitful field for discussion. His earlier portraits appeared in the exhibition of the Burlington Fine Arts Club in 1909, and were described and many of them reproduced in the club's catalogue. A catalogue of the whole collection by the late Mr. Andrew M'Kay was printed privately for the late duke in 1896, but the identifications and attributions are recklessly made and require much revision. The Victoria and Albert Museum has now issued, to accompany the exhibition, at the modest price of 6d., a pamphlet of clear reproductions of eighty-two of the miniatures, in itself a valuable handbook for students, but Sir Cecil Smith is careful to warn us in his "Prefatory Note" that—

Owing to the absence on active service of the two senior officers of the Department of Paintings, it has not been possible to devote to this very interesting collection the research necessary for issuing a catalogue *raisonné*, embodying historic details and fully considered attributions . . . It has accordingly been thought advisable in the present circumstances . . . to accept as a rule the titles and attributions assigned to the miniatures in the catalogue by Andrew M'Kay. . . .

We may therefore hope from the interest taken in the exhibition, shown by the numerous visitors and the full notices published in the press, that the exhibition may result in a new catalogue in which the officers of the museum may combine

with learned students of portraiture—Mr. J. D. Milner, perhaps, and Mr. J. J. Foster—in a catalogue which corrects Mr. M'Kay's inaccuracies.

I may, for instance, express doubts whether the collection contains any authentic portrait of Queen Elizabeth; neither of the two bearing her name can possibly represent her. In the portrait also which ornaments the cover of the pamphlet, and is called *Catherine of Braganza*, there is nothing but the Portuguese dress to suggest a likeness of that queen, to whose features it bears no resemblance. The fascinating drawing of a boy called *Henry, Prince of Wales*, has no claim to be considered a likeness of him, while the ascription to Isaac Oliver seems to have been based on no solid evidence than the name written in a quite modern hand. Nor must students of iconography accept too readily the portraits said to be of *Suckling, Milton, Samuel Pepys, John Evelyn*, and other notabilities, nor even the one called *Sir Edward Spragge*.

Meanwhile I notice with regret that some of the miniature paintings are in need of examination and treatment. These paintings are peculiarly liable to certain ailments due in some cases to unwise exposure, want of ventilation in frames or cabinets, or violent changes of temperature. In most cases they require nothing but what is practically a skilled medical treatment. Many miniatures, notably some that have lately been through the market, have suffered severely from actual renovations, even when the work of a skilful artist. We propose to return to this collection in greater detail in some later number of this Magazine. But in the meantime I would urge our readers not to lose the opportunity of visiting the exhibition more than once, as nothing is more fatiguing to the eye and the brain than looking at so many objects on so small a scale.

C. L.

NO. 1 S. PETER'S STREET, S. ALBANS.—The proposal to detach the oak panelling and stone fireplaces from this historic building has called forth some deserved criticism both from the Society for the Protection of Ancient Buildings and prominent citizens of S. Albans. A letter has been published in "The Times" and overtures have been made to the purchaser in order to prevent these unique specimens of Elizabethan craftsmanship from crossing the Atlantic. It is to be hoped that some means will be found to retain the house and its fittings intact, for it is the

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finest example of 16th and 17th-century design, both externally and internally, in a city justly famed for unique domestic buildings.

Judging from old maps of S. Albans, and comparing the style of the interior of the house with other work in the neighbourhood, the building was erected late in the 16th century on a site north of the Moot Hall, which is still in existence. Towards the end of the reign of Charles II the framed timber front was replaced with the present two-storied brick elevation of seven windows, and three pedimented dormer windows were inserted in the roof, which was re-tiled with a diaper pattern of burnt tiles. A notable feature of this alteration was the massive oak door and the projecting balcony with its wrought-iron railing of characteristic severity. Till quite recently this house was known as "The Mansion", probably from its association with the civic life of S. Albans, for from the late 16th century to the end of the 18th it is on record that several mayors had their residence here.

Here it was that Queen Elizabeth was received by the mayor on her way to visit Nicholas Bacon at Gorhambury in 1572, again in 1573, and four years later, when the gallery was added at Gorhambury in view of this visit. At the time of the first visit John Gape was mayor, in 1573 William Rolfe, and in 1577 the office was shared by John Clarke and John Sibley. Nicholas Bacon began his mansion at Gorhambury in 1563, and completed it in 1568. Therefore it is reasonable to suppose that the interior woodwork which distinguishes No. 1 S. Peter's Street is of contemporary workmanship, and that the master craftsman engaged at Gorhambury turned his attention in the following year to design and executed the panelling and fireplaces in the "Mansion".

The earliest deed relating to the property is in the possession of the Kentish family of Kings Norton; this dates from the reign of Charles II, and it is of interest to note that Richard Kentish, the owner at that time, left the trust for the free education of five boys of the town, a gift now merged with the direction of the grammar school. Early in the 18th century a representative of the Kentish family intermarried with the famous Dutch court

painter, Vandemeulen, and until the last decade the "Mansion" was owned by the descendants.

Prior to the 17th-century alterations the hall was the principal apartment, with a magnificent stone fireplace ornamented with the Tudor rose; this is still extant, but is obscured by a passage. The original ceiling to the hall, formed of intersecting beams into four panels and subdivided into a trellis pattern with moulded ribs, is also *in situ*. Another interesting detail concerning the treatment of the roof in the 18th century is to be noted in the design of the heads to the three dormer windows, which were originally alternately straight-sided and segmental. In the 18th century the "Mansion" was the residence of five mayors, notably William Kentish, in 1744-45; William Kentish (son), 1773; Joseph Vandemeulen, 1780-93; John Kentish, 1787-94.

The house is at present occupied by a descendant of the Kentish family, and contains family portraits, after Kneller, many fine specimens of Elizabethan and Charles II furniture, and an engraving of Vandemeulen's portrait.

It is satisfactory that a movement is on foot to preserve this historic building of Drake's time, and it is to be hoped that the citizens will not be left without support from sympathisers outside the boundaries of their city.

S. Albans, as stated before, is rich in Elizabethan interiors, among which can be cited the ceiling of S. Michael's Manor in Fishpool Street, a room on the first floor at Abbey Lodge, several houses in Fishpool Street, and the rooms in the house that once formed the extensive White Hart inn on Holywell Hill.

A. E. R.

LONDON SLADE LECTURES ON THE HISTORY OF ART.—Dr. Tancred Borenius will begin on 13 Oct. a first course of nine lectures on Mediæval Art, to be delivered on Fridays, at 4.30, at University College, Gower St. The fee for visitors is one guinea, or including the second course one and a half guineas. The second course, beginning after the Christmas vacation, will be on Tuscan and Umbrian art of the renaissance, and will be given at the same times and place.

PERIODICALS

GERMAN

JAHRBUCH DER KÖNIGLICH PREUSSISCHEN KUNSTSAMMLUNGEN, 1916. Band xxxvii, Heft 1-2.

This double number is devoted to the commemoration of Dr. von Bode's 70th birthday, and opens with a brief but eloquent appreciation of his work from the pen of PROF. ADOLPH GOLDSCHMIDT. —DR. WIEGAND writes on a Hellenistic marble torso discovered at Aphrodisias, and now in the Berlin Museum, showing that it originally formed part of a statue of a *Fisherman* of which other versions exist in the Louvre (the well known so-called *Dying Seneca*, reproduced by Rubens in his early picture at Munich), in the Vatican and in the Berlin Museum. —DR. ZAHN publishes a bronze vase of ointment in the Berlin Museum shaped as a crouching *lanternarius*, or slave carrying a lantern. It was found about 1830 near Trèves, and Dr. Zahn considers it as a production of provincial Roman art, dating from the 2nd

century A.D. —DR. SCHÄFER discusses the collection of Egyptian drawings on stone-flakes in the Berlin Museum, the most important contingent of which was discovered in 1913 during excavations at Thebes. —DR. OTTO WEBER contributes an article on a silver sceptre-handle in the Berlin Museum, adorned with bas-reliefs of fighting scenes. The writer discusses the relation of these bas-reliefs to Babylonian seal-cylinders, and expresses the opinion that the handle under discussion is of Syrian-Hittite origin, and dating from about the year 2000 B.C. —DR. WULFF discusses at length two works by Italian Ducento painters in the Kaiser-Friedrich Museum, viz., a full-length of the *Virgin and Child Enthroned*, which Dr. Wulff regards as showing the prototype, created by the artists of the *Maniera Greca*, of the Florentine altar-pieces of the Madonna; and two upright panels (reproduced in colour), containing five scenes from the legend of the Baptist and a representation of the *Last*

Judgment, originally no doubt enclosing a full-length figure of the Baptist. These panels are, in the opinion of Dr. Wulff, the work of an Umbrian master, departing in many ways from the Byzantine tradition. —DR. FRIEDLÄNDER calls attention to a pen-and-ink drawing in the Print Room at Berlin, representing the *Judgment of Solomon*, and bearing the signature of Albert Dürer. The sheet has been ignored by recent writers on Dürer; but Dr. Friedländer is clearly right in his contention that it is an authentic work by the master. The drawing shows a very strong Venetian influence, though whether it reproduces some definite composition by a Venetian master—as Dr. Friedländer suggests—seems doubtful. The Kingston Lacy *Judgment of Solomon*, of which the architectural setting slightly reminds one, also comes in for discussion, and in this connection one is surprised not to find any mention of the theory advanced in these columns a few years ago (Vol. XVI, p. 6, etc.) that the picture referred to is by Catena—a view in which there seems to me every reason to concur. —DR. JESSEN publishes a design for a cup by Hans Holbein in the Kunstgewerbemuseum at Berlin. —DR. PLIETSCH writes on the little-known Dutch painter Paulus Bor of Amersfoort (ob. 1656), an artist who at the beginning of his career came under the strong influence of the young Rembrandt. —DR. REGLING writes on the Byzantine coins from the artistic point of view. —DR. VON FALKE treats of Peter Flötner as a furniture maker, claiming for him two sideboards in the Germanisches Museum at Nuremberg and the Kunstgewerbemuseum at Berlin, as well as the design (though not the execution) of two other sideboards in the Tucher collection at Vienna and the Germanisches Museum; the work of various other contemporary South German and Swiss furniture-makers is also discussed. —DR. FRIDA SCHOTTMÜLLER contributes a paper on a large tapestry in the Kaiser-Friedrich Museum, representing various mythological scenes, and expresses the opinion that it was executed in France after the design of some artist of the school of Ferrara-Bologna of the time about 1500. —DR. SCHUCHARDT discusses the question of northern influence on Mycenaean pottery. —DR. GRÜNWEDEL writes on the relation of the deity Vajrapāni, as represented in Buddhist art, to Athene. —A remarkable early Peruvian embroidery forms the subject of an article by DR. SELER, with an appendix by DR. MAX SCHMIDT. —DR. VON LUSCHAN publishes a Sung nephrite pendant, which he contends represents Arion on the dolphin; and the opportunity is taken of touching upon the general problem of parallelism or affiliation in the evolution of motives. —DR. MENADIER contributes a note on a medal of the Elector Joachim II of Brandenburg, dating from 1564.

Heft 3.—DR. MELLER writes on the equestrian subjects in the art of Leonardo, and publishes a very remarkable bronze statuette of a warrior on a violently rearing horse, acquired in 1914 for the Budapest Museum, which the writer contends is an original model by Leonardo for the Trivulzio monument. —DR. FISCHER discusses the portrait by Raphael in the Czartoryski collection, and puts forward the attractive hypothesis that it is a portrait of the Fornarina. —Rubens's years of study in Italy form the subject of an article by DR. OLDENBOURG. It seems to me that the writer greatly underrates the influence of Tintoretto on Rubens; indeed, no mention whatever is made of one of the salient characteristics of Rubens's art, which is most obviously derived from Tintoretto—the use of chiaroscuro with a view to producing a rich pattern of silhouetted forms.

AMTLICHE BERICHTE AUS DEN KÖNIGLICHEN KUNSTSAMMLUNGEN, 1916. xxxvii Jahrgang. No. 4. January.

DR. VON BODE reviews a number of works of art presented to the Kaiser-Friedrich Museum on the occasion of Dr. von Bode's 70th birthday, viz., a bronze statuette of *S. Christopher* (?), by a Paduan artist, possibly Bellano; a bas-relief of *Ptolemy* by Riccio; a bronze statuette of *Chronos devouring his Children*, by an unknown, probably Italian, artist of the Baroque; a wax model of a *Nude Man*, formerly ascribed to Marco Agate, but probably by a later artist; two statuettes of the *Virgin*, South German works of the middle of the 18th century; and a *Still Life*, previously given to Chardin, but now to his little known pupil Anne Valayer-Coster, who may, indeed, prove to be the painter of several still-life pieces now masquerading under Chardin's name. —DR. WINKLER writes on "A follower of Hugo Van der Goes", to whom he ascribes a diptych of the *Annunciation* in the Berlin Museum, a *Holy Family* in the

Antwerp Gallery (these two works are, indeed, clearly by the same artist), and a *Heilige Sippe* in the museum at Ghent.

No. 5.—Brief memoir of Herr Adolf von Beckerath, the eminent collector, who died on Dec. 28, 1915, and the main part of whose collections has now been incorporated with the Kaiser-Friedrich Museum. —DR. WULFF chronicles recent acquisitions for the Kaiser-Friedrich museum of smaller mediæval works of art; the most important of them is an Italian (probably Venetian) bronze crucifix of the 11th or 12th century.

No. 6.—DR. VON FALKE writes on the porcelain figures executed in the factory at Ludwigsburg, in Wurtemberg (founded in 1758). —and DR. DEMMLER on a statue of the Virgin by an Augsburg artist in the Kaiser-Friedrich Museum.

No. 7.—DR. FRIEDLÄNDER publishes a *Portrait of a Man* recently acquired for the Kaiser-Friedrich Museum, which he regards as a work by Lucas Cranach, dating from c. 1510. In this connection the writer briefly treats of Cranach's early work as a portrait painter. —Objects of plastic art in bronze and brass, executed in Berlin at the beginning of the 19th century, form the subject of an article by DR. SCHMITZ.

No. 8.—DR. WIEGAND writes on a magnificent archaic statue of an enthroned goddess, discovered in Southern Italy and last year acquired for the Berlin Museum. —DR. SCHUBERT publishes some papyri containing mathematical problems.

No. 9.—DR. VON BODE writes on the collection of Sienese sculpture in the Kaiser-Friedrich Museum, drawing particular attention to a terra-cotta relief of the *Crucifixion*, which he thinks may possibly be by Giacomo Cozzarelli, and a stucco relief of *Christ on his way to Golgotha and the Crucifixion*, by an anonymous artist of the time about 1480. Dr. von Bode also takes the opportunity of reaffirming his belief that the *Pietà* in S. Maria del Carmine at Venice, the *Scourging of Christ* at Perugia, and the *Discordia* in the Victoria and Albert Museum are not by Francesco di Giorgio, as now very generally held, but by Leonardo.

No. 10.—DR. JESSEN writes on the collection of Japanese colour-prints in the Kunstgewerbemuseum at Berlin; and DR. PLANISCIG contributes a note on a marble relief of *Christ and Veronica* in the Kaiser-Friedrich Museum, hitherto ascribed to the South German school of the second half of the 17th century. Dr. Planiscig is able to show that the relief is the work of the Bassanese sculptor, Orazio Marinali (1643–1720), whose initials "O. M. B." are inscribed on it, and that it originally was in the Chiesa delle Vergini at Venice.

REPERTORIUM FÜR KUNSTWISSENSCHAFT. 1916. xxxviii Band. Heft 5+6.

DR. GUYER discusses at considerable length the western front of the mosque of Ulu Djami at Diarbekr, contending that it is of later date than is held by Prof. Strzygowski, whose views concerning the importance and character of Mesopotamian art the writer regards as phantastic. —DR. KLAIBER writes on the development in Dürer's theoretical studies. —DR. SIMON contributes two brief notes, one quoting a record of 1533 referring to Albert Dürer and Jacopo de' Barbari ("Jacob Maller zu Wittenberg"), and the other dealing with the Frankfurt painter, Friedrich von Aschaffenburg; while DR. MELA ESCHERICH publishes some additional information concerning the painter Nyfergalt, to whom attention was drawn in the previous issue of the "Repertorium".

xxxix Band. Heft 1+2.—DR. KOEGLER ascribes to the Bâle wood-engraver D. S. a drawing of the crucified Christ in the Bâle Museum. —The next two articles are devoted to questions of iconography: DR. ROH recognizes in the drawing of a nude man by Dürer in the museum at Weimar (L. 156) a portrait of the artist, and DR. KAUFFMANN a portrait of Roger van der Weyden in a head in one of the tapestries at Berne which reproduce the lost paintings by Roger in the town hall at Brussels. —DR. BOMBE gives a useful account of the life and work of Eusebio da San Giorgio. —DR. GÜMBEL publishes the first instalment of a list of names of Franconian artists before 1500, extracted from contemporary records. —DR. WEINMAYER contributes a memoir of Wilhelm Schmidt, keeper of the Print Room at Munich between 1885 and 1904.

MONATSHEFTE FÜR KUNSTWISSENSCHAFT, ix Jahrgang, 1916. Heft 1.

A well illustrated article by DR. ESCHER deals with the architecture of the Sicilian villas during the period of transition

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from the Baroque to Neo-Classicism. —DR. SUPKA writes on the celebrated treasure of Nagyszentmiklós, putting forward a new interpretation of the inscriptions on the vessels, which he regards as being written in old Turkish and with old Turkish characters. —DR. SIMON publishes a portrait of Tiepolo in the Historical Museum at Frankfurt, in all probability a work by Franz Lippold (1688–1768), a pupil of Balthasar Deuner. —Under the heading "Miszellen", DR. HOECKER has a note on a design for a table ornament by Christof Jamnitzer (1563–1618) in the collection of Prof. Marc Rosenberg, and shows that it is an illustration of a legend of S. Gerasimus, whose tame lion, after his master had lost his ass, took over the duties of the latter animal as a carrier.

Heft 2.—DR. DAGOBERT FREY discusses the question of the influence of the artistic principles of the renaissance on the Dalmatian architect and sculptor, Giorgio da Sebenico, contesting, like Dr. von Bode, the view of Dr. Folnesics that the marble relief of the *Scourging of Christ* at Berlin is a work, not by Donatello, but by Giorgio da Sebenico. —DR. HABICHT writes on the studies of the German Baroque architect, Balthasar Neumann. —DR. KOHLER contributes a note on the noble portrait of a member of the Megli family by Cavazzola at Dresden, and shows that the person represented in all probability is Giovanni Megli, a lawyer, canon and apostolic protonotary, who was born in 1476. —First instalment of a lengthy review by DR. HAMANN of Dr. Tietze's book, "Die Methode der Kunstgeschichte".

Heft 3.—DR. SCHUBRING gives a brief sketch of the life and work of Francesco di Giorgio. —An interesting chapter in the history of Danish mediæval art is touched upon by Dr. BOMBE in a popular article on the churches in the island of Bornholm in the Baltic, many of which are extensively decorated with frescoes. —PROF. MARC ROSENBERG returns to the question of the Treasure of Nagyszentmiklós (see above, Heft 1), confirming from considerations of technique the views of Dr. Supka concerning the eastern origin of the objects in question. —Second instalment of DR. HAMANN's review referred to above.

Heft 4.—The Italian pictures in the Kestner Museum at Hanover form the subject of an article by DR. KÜPPERS. The numerous illustrations will be welcome to students, although certain of the attributions are undoubtedly erroneous. The *Madonna and Child* (Plate 1) is not by Alegnetto Nuzi, but stands much closer to Ottaviano Nelli; the *cassone* front with scenes from the "Æneid" (Plate 3) is not from the school of

Sassetta, but (as already recognized by Dr. Schubring) by the "Master of the Virgil Codex"; and the *Mystic Marriage of S. Catherine* (Plate 5) given to Sano di Pietro, bears no relation whatever to his style, being the work of a considerably later Sienese artist, who seems to combine peculiarities of Pacchiarotto and Girolamo di Benvenuto. —DR. HAENDCKE writes on the bas-reliefs of the Cornaro family by Bernini in S. Maria della Vittoria, at Rome, in which the writer is at pains to trace an influence from Netherlandish sculpture. —Third and concluding instalment of DR. HAMANN's above-mentioned review.

Heft 5.—DR. VON DERSCHAU writes on erroneous ascriptions to Sebastiano Ricci, contending that various pictures given to him are really by Gasparo Diziani. The writer also publishes a number of records relating to the early activity of Ricci at Bologna and the works executed by Sebastiano Ricci, Marco Ricci and Sebastiano Conca for the court at Turin. —DR. VON KUTSCHERA-WOBORSKY contributes an article on the frescoes by Tiepolo in the Palazzo Rezzonico at Venice, dealing more particularly with the interpretation of the subject of one of the ceilings. The writer has discovered the original drawing by Tiepolo for this ceiling in the Print Room of the Academy of Arts at Vienna; and on this drawing the artist himself has described the principal figure in the composition, which has hitherto been variously interpreted, as "il merito". —DR. SIMON offers some considerations on the problem of the relations of Dürer and Vischer, and publishes some contributions to the study of Vischer, due to Dr. Jacob Kramer, a young art-historian fallen in the war.

Heft 6.—The Danish Neo-Classical, J. A. Carstens (1754–1798), who exercised a considerable influence on Thorvaldsen, forms the subject of a paper by DR. P. F. SCHMIDT. —DR. FREYER discusses the concept "art of the people" (*Volkskunst*), illustrating his remarks with objects belonging to the museum at Flensburg.

Heft 7.—DR. BIEHL publishes a picture of the *Virgin and Child with SS. Mary Magdalen and John the Baptist*, belonging to Signor Sacchetti of Prato, which some critics have claimed to be an early work by Fra Bartolomeo, but which Dr. Biehl, as it would seem with reason, considers as a production of the atelier of S. Marco, executed under the supervision of Fra Bartolomeo, and with the assistance of Albertinelli. —DR. HAUPT writes on the early mediæval church of S. Maria de Naranco, near Oviedo, and contends that it is an example of the Germanic "Königshalle".

V.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CHATTO AND WINDUS, 111 St. Martin's Lane, W.C.

DELSTANCHE (Albert). *The Little Towns of Flanders*; prefatory letter from Emile Verhaeren; trans. from the French, Geoffrey Whitworth; 56 pp., woodcuts by the author; 3s. 6d.

A cheaper edition on smaller paper with the woodcuts reproduced by process.

KEGAN PAUL AND CO., Broadway House, 68–74 Carter Lane, E.C.

BRANGWYN, A.R.A. (Frank). 52 illust., with text by Hugh Stokes and introduct. by Paul Lambotte; xvi+144 pp., 10s. 6d.

NIJHOFF, The Hague.

La Belgique Monumentale, 100 planches en phototypie tirées de Sluyterman, "Intérieurs anciens en Belgique", et de Van Ysendyck, "Documents classés de l'art"; 4to (25×32 cm.) in portfolio, 15 guilders.

ROUTLEDGE AND SONS, Broadway House, 68–74 Carter Lane, E.C.

BURGESS (Fred. W.). *Old Pottery and Porcelain* ("The Home Connoisseur Series"), xvii+426 pp., 130 illust.; 7s. 6d.

UNIONE TIPOGRAFICO, Turin.

Storia dell' arte Italiana; P. Toesca (fasc. 14° + 15°, pp. 385–432), 2l.

We are glad that this serious work, of which the previous parts have been acknowledged here, is continuing, and we hope that the completion of the first volume soon may enable it to be reviewed as its merits deserve.

VICTORIA AND ALBERT MUSEUM.

Review of the Principal Acquisitions during the year 1915; xv+79 pp., 19 pl., 34 fig.; 1s.

PAMPHLETS, REPORTS, ETC.—Christian Architecture, two addresses dedicated to the Rt. Rev. George Forrest Browne, late Bp. of Bristol (by permission); by Canon Caldwell Masters, M.A., of S. Mary Magd Coll., Oxford, Rector of Stanton Fitzwarren, Wilts; 34 pp., 2 illust.; privately printed.—Leicester, Municipal Art Schools Year Book, Session 1915–16.—National Portrait Gallery; 59th Annual Report of the Trustees (H.M. Stationery Office), 1½d.

PERIODICALS.—*American Art News* (weekly)—L'Arte, xix, 3+4—*Art in America* (fortnightly)—Boston, Museum of Fine Arts, Bulletin, 84—*Bulletin of the Alliance Française* (fortnightly)—*Fine Arts Trade Journal* (monthly)—*Gazette des Beaux-Arts* (2^e semestre, 1914), Aug. 1916—Illustrated London News (weekly)—*Journal of Indian Art and Industry*, 132—*The Kokka*, No. 314, 315—Muskegon, Mich., Hackley Art Gallery, *Æsthetics*, iv, 3+4—New York, Metropolitan Museum, Bulletin, xi, 8—*Onze Kunst*, xv, 8, 9—Oud-Holland, xxxiv, 3—*Polish Tribune*, 15—Quarterly Notebook 1, 2—*Revista Nova* (Barcelona), ii, 37, 38—*Scottish Field*, xxviii, 164—*Staryý Godý*, Ap.+June TRADE CATALOGUES, ETC.—Maggs Bros., 109 Strand, W.C.; Cat. No. 348, *English Literature from the 14th to the 17th century*; 108 pp., 14 pl.—Methuen, 36 Essex St., W.C., Illustrated list of forthcoming books for 2nd half of the year 1916—Norstedt and sön, Stockholm; Nyheter No. 7-9.



THE DESCENT FROM THE CROSS; BY GERARD DAVID (BY PERMISSION OF COLNAGHI AND OBACH)

GERARD DAVID'S "DESCENT FROM THE CROSS"

BY SIR MARTIN CONWAY

TOWARD the end of Gerard David's career he painted several Passion pictures more or less closely associated together. There is the *Pietà* in the National Gallery, which is regarded as mainly, if not entirely, the work of an assistant. It is curious that this picture and its pendant, *The Adoration of the Magi*, both about the same size, approximately two feet square, both marked by a similar chord of colour, and doubtless originally part of a single altar-piece, should generally be treated as separate works. Even Bodenhausen does not deal with them together, but intercalates between them two other works with which they have nothing to do. It is likewise curious that the Magi picture, the only one that David ever signed, should be regarded as merely a studio production. The signature upon it was detected at least five-and-twenty years ago by Sir Walter Armstrong. It is the name "Oudewater", not painted but scratched or impressed upon the paint while it was still soft, apparently with the pointed end of a brush-handle. In a suitable light the inscription can easily be detected. In the background is a group of cottages on the two sides of a village street which will be found also as prominent features in the landscape of David's early *Nativities* at Budapest and in the Kaufmann collection. He must have had a sketch of these cottages in his notebook, made quite early in his Haarlem days, for one if not both of the *Nativities* may well have been painted before his coming to Bruges.

The National Gallery *Pietà* was undoubtedly designed by David. It is possible that he may have painted an important picture of that type, because the group of the *Virgin and Dead Christ*, either as half-lengths or less, was often repeated by followers and imitators, as at Petrograd and elsewhere. In the Kaufmann and Pacully collections are repetitions of a similar group in the reverse direction, one of them ascribed by Friedländer to David himself, an ascription which seems to me at least doubtful. No less, perhaps more, popular was a *Descent from the Cross*, of which many imitations are known. The composition was discussed in *The Burlington Magazine* in January and September, 1905, in the "Monatshefte" (1913, p. 273), in Bodenhausen's excellent book, and elsewhere. In these notices reference is often made to a version of the subject which was exhibited at the Manchester Exhibition in 1857 (No. 430), when it was in the Dingwall collection. The exhibition catalogue attributed it to Mabuse, with the note that it came out of the King of Holland's collection. It was photographed at that time, and this photograph is the one reproduced by Bodenhausen, who, judging only from it, concluded that the picture was a studio work and not by the master himself. I understand that he revised this opinion when the picture reappeared

and a better photograph of it was put within his reach. The old photograph is still the only one that has been published. As the picture is important we welcome the opportunity of publishing a better reproduction, which we are enabled to do by the kindness of Messrs. Colnaghi and Obach, who have placed their negative at our disposal for the purpose of the present notice. From the Dingwall collection the picture passed to Miss Driver, and afterwards through the hands of Messrs. Colnaghi into another private collection. It was exhibited at the "Old Masters" (No. 47) in 1912.

The composition consists of seven full-length figures grouped together about the dead body of Christ which is being taken down from the cross. It will be noticed that the cross stands obliquely on the right side of the picture, an arrangement adopted by David in *The Crucifixion* at Berlin—a carefully finished and elaborately studied work of the same late period. There are other features in common between the two. Thus the Mary raising her hand to her cheek wears the same belt buckled in the same fashion in both, and the figure of the centurion in the *Crucifixion* reappears upon the ladder in the *Descent* in the same costume but with a shorter beard. It may be noticed in passing that a small and highly finished picture in New York Museum of *Christ taking leave of the Holy Women* must evidently be of about the same date as the Berlin *Crucifixion*, the heads in both being related. But to return to Messrs. Colnaghi's picture: it is unnecessary to describe it or to do more than call attention to the obvious religious and reverential feeling which pervades it, the very careful nature of the work, and the pains given to the design. The general arrangement is directly borrowed from the central panel of Bouts's triptych in the Chapel Royal at Granada, and several of the figures were directly suggested by that. Thus the Mary raising her hand to her cheek also made her first appearance there and reappeared in the National Gallery *Entombment*, which was painted by the same artist, though, as I believe, designed by Roger. Notwithstanding all these loans—David was an inveterate borrower—the picture is essentially original and owes its merit not to imitation but to the nature and mind of the painter. It adapted itself to the emotions and preferences of the kind of people who bought pictures at that time and place; numerous repetitions were the consequence. Examples in the following collections are the more prominent of those to which attention has been directed by previous writers:—

Coll. Carvalho, Bodenhausen, No. 43, reproduced in *Burlington Magazine*, January 1905.

Coll. Hoschek, Prague.

The Uffizi (No. 84^v), called Lambert Lombard.

Coll. Gräfin Peralta, Liège Exhibition, 1905.

Saragossa Cathedral, Michel's "Hist. de l'Art", iv, ii, p. 894.

Gerard David's "Descent from the Cross"

It is not correct to describe these as copies of the Colnaghi picture. In that the figures are all full-lengths; in the others the composition is abbreviated so that most of the figures are half-lengths. Moreover the heads are different and there are fewer persons and differently arranged, so that in fact the dependence of the half-length set upon the whole-length picture is but slight, and it cannot be considered their original. The probability seems to be that David separately designed and may have painted a half-length version which is lost, and that the repetitions were made from it. The Carvalho example is the best and was accepted by Bodenhausen as David's own. The reproduction, as far as it goes, does not seem to support this attribution, but

photographs deceive. Some have thought they could recognize the hand of Isenbrant in it. Whether it is David's or not, a version of this type by David must have existed and may some day be identified. Some writers have thought that the influence of the then active Antwerp school, with its love of movement, even of melodrama, was shown by David in these works. I can see no trace of it. The design links itself with the traditions of the past, not with the promise of the future. David did experience Antwerp influence to a slight degree and manifests it in some of his later pictures, but not in the *Descent*, which may find place in a chronological list of the artist's work a little above the point generally assigned to it.

THEORY OF ÆSTHETIC (*conclusion*)

BY DOUGLAS AINSLIE

RETURNING to the world of æsthetic, we are confronted with various prejudices concerning art, among which are prominent the schools of the æsthetic of the content, and that of the æsthetic of the form. Herbart and Hegel represent these conflicting tendencies; but here I must cut the Gordian knot and simply say that content and form can certainly be distinguished in art, but cannot be separately qualified as artistic, precisely because it is their relation alone which is artistic, that is to say, their living unity, which is that of *Synthesis a Priori*—for art is a true æsthetic synthesis *a priori* of feeling and image in the intuition. Of this it may be said that the feeling without the image is blind and the image without feeling is empty.

The distinction between intuition and expression, between the image and the physical translation of it, is also fallacious, for when it comes to unification, we are confronted with the problem of how something external can be united with something internal and express it. This appears to be impossible—nothing really fills the void—and we are led to the hypothesis of a mystery, a mysterious marriage or a mysterious psychophysical parallelism.

But before having recourse to mystery, let us see if these elements are really very distinct in consciousness: do we ever know anything but expressed intuition? Briefly, we never do. Whenever the musician, the painter, the poet, thinks a musical or poetical phrase, or visualizes a scene, the expression has already been achieved. Prior to this, it had no existence, and those who say that their heads are full of poetic, pictorial, and musical creations, which they are unfortunately not able to translate into external form, either as they say, because they cannot be bothered with

the trouble of expressing themselves, or because technique has not sufficiently advanced to supply them with sufficient means of expression, delude themselves. Homer, Pheidias, and Apelles found the technique of their time sufficient, but if we are to believe these gentlemen, they carry within their swollen heads an art more vast that asks a vaster field. Sometimes, too, the illusion arises owing to our having imagined and consequently expressed certain images. We believe that we already possess all the other images which should form part of a work of art.

Art understood as intuition negates the physical world and looks upon it as simply a construction of our intellect. The intuitive act is perfect in itself; it is that fact itself which afterwards assumes spatial dimensions, through the operation of the intellect: an image without expression is inconceivable, an image which is also expression is conceivable, is indeed logically necessary.

If we take from the poem its metre, its rhythm and its words, no poetic thought, as some suppose, remains behind. Poetry is born with its words and its metre.

But there is something at the bottom of the distinction between imagination and technique, though this distinction does not hold in the æsthetic world, but belongs to the world of practical activity. *Technical reproduction* of all images is practical and is thus distinguished from the intuition, which is theoretic, seeming to be external to it and therefore physical. Thus the canvas and the frame are connected with painting, stone-cutting with architecture, and so on. It is perfectly possible to be a great artist and poor in technique, a poet who corrects his proof badly, a painter who employs inferior pigments. But it is impossible to be a great poet and write bad verses, a great painter who does not harmonize his colours

or a great architect who does not harmonize his lines, or a great composer and not understand harmony ; in fact a great artist who cannot express himself. It has been said of Raphael that he would have been a great painter even if he had not possessed hands, but not that he would have been a great painter even if he had been without sense of design and colour.

It is this apparent transformation of economic wants into things that explains also how people have come to speak of "things artistic" of "beautiful things" and even of "natural beauty". Certain things are more or less fitted to record our intuitions, but these things are only able to exercise their fascination when they are understood in the same way as the artist understood them and made them his. But the fugitive nature and the changeableness of natural beauties also justify the inferior post which they occupy in respect to beauties produced by art. The chisel of Michelangelo and the verse of Dante will always be superior to nature.

Another secular prejudice in connection with art is that of simple and ornate styles. This is connected with the problem of language, which I cannot fully develop here. Croce identifies language and art, thus making impossible the old distinction between ornate and rhetorical expressions. The former was supposed to belong to poetry, the latter to logic.

The erroneous belief in *particular forms* is another prejudice which has led to much false thinking, such as that of Lessing's that painting represents "bodies"—bodies and not actions or souls, not the action or soul of the painter. From this follows the belief that some one kind of art is superior to some other kind of art. But all this is patently false. A small poem is æsthetically the equal of a big one ; the tiny picture or sketch is equal to an altar-piece or fresco ; a letter is a work of art, no less than a story ; even a fine translation is original in so far as it has been thought by the translator.

But while negating all theoretic value to abstract classification, we do not intend to negate that concrete classification which is called history. In history all works of art take their proper place, because in history they appear organically connected as successive steps in the development of the spirit, notes in the eternal poem which harmonizes in itself all other poems.

The problem of the independence of art is connected with that of the nature of art. For Croce, the æsthetic activity is coeval with the spirit of man ; it is an activity equal with the economic. He would have nothing to say to the belief of some that æsthetic is developed from antique magical formulæ. Independence is a concept of relation, and the Absolute or absolute relation is alone independent in this sense. Were this not so, mind or spirit in general would be

only a series of juxtaposed absolutes, or what comes to the same thing, juxtaposed nothings.

The independence of form assumes the material on which that independence shall operate ; if there were no material, the empty form would disappear.

We are thus led to the conception of a relation of condition and conditioned among the various spiritual activities.

The conditioned supersedes and presupposes the condition, and in its turn becomes condition and gives rise to a new series of developments.

This must be conceived as a *circle*, for this is the only mode of overcoming the difficulties inherent in other conceptions of the spiritual life.

It must be understood here that I am merely mentioning in brief points which readers will find fully treated in Croce's works, which I have translated.¹ One state of the soul gives place to another, not like people yielding a place to one another at a theatre, but a new process arises from the very heart of that which preceded it.

The poet is in love and writes magnificent verses to the object of his affections, comparing her, say, to a goddess. While doing this, he genuinely feels what he says, if the poem is to carry conviction of its beauty to the reader. But after the poem is written, the poet, who is a man like ourselves, and has a moral as well as an æsthetic side, will very likely have reason to criticize something in the behaviour of the lady he has just immortalized, and he may very possibly say of her, as Foscolo said of the "divine" Countess Arese, that she had a bit of brain instead of a heart. This statement rings the knell of the poetry—the beautiful lyrical image changes dramatically into a perception. With this word we enter a new field of thought. Confusion between the image and perception is fatal to the understanding of either. Perception is neither more nor less than a complete judgment. The image, on the other hand, is prior to judgment of any sort, and here we see the folly of looking on art as a portrait or copy, or imitation of nature, as a history of the individual or of occurrences. We are here brought face to face with the two modes of apprehending the universe. Foscolo's poem, in so far as it is perfect, represents the *a priori* æsthetic synthesis of feeling and intuition ; but his perception or judgment that she has a piece of brain instead of a heart is a new and different synthesis, certainly containing an image, but also a category or system of categories which dominate the image. From perception comes everything that we possess of eminent in non-artistic thought—that consciousness of what has really happened which we call *history*, and that consciousness of the universe which in its most

¹ The three volumes of the *System or Philosophy of the Spirit* are published by Macmillan and Co.

Theory of *Æsthetic*

lofty aspects assumes the name of *philosophy*. The human intellect working upon perceptions in their infinite variety creates from them a world of rules or laws or conventions, possessing relative truth and controlled by mathematical relations. These are the natural and *mathematical sciences*. Our thought is historical thought of a historical world, a process of development from development, and so on to the infinite.

This ever new reality, which is economic and moral life, keeps changing the thinker into the practical man, the politician and the saint into the man of business and into the hero. In philosophical terms, this is the development of the *a priori* logical synthesis into the practical *a priori* synthesis. But this is itself a new mode of feeling, a new act of the will, where thought will not remain permanently, but will ever seek a new intuition, a new poetry, a new art.

Thus we reach the end of the series, the circle is closed, and the journey begins again. This is the famous "everlasting return", made classical by the thought of Vico. Here all the activities of the mind or spirit not only exist, but preserve their rank and order. It is a gross error to confuse the various phases of this development, as for instance to talk of morality as dominating art, or of art as dominating science; a well understood sense of the distinctions contained in this unity of thought must for ever prevent and reject such a confusion.

This question of hierarchy in the various activities of the mind can be illustrated by the distinction between poetry and prose, and here the remarks made just above as to the essential difference between perception and image will come at once to our assistance with the true solution. Banish for ever the idea that it is rhyme and metre that make the poem; the profound, the true difference lies far deeper than this: it is that between the perception and the image. There is no reason why we should give the name of poet to one who composes a sonnet, and refuse it to the author of "*Scienza Nuova*" and of "*The Phenomenology of the Spirit*".

Both preserve their passion for knowledge, but both contain æsthetic elements which come forth from them tinged with passionate feeling.

Thus all works of philosophical genius contain their full share of poetical qualities, while works of pure poetry remain upon their beautiful lower plane. Painting and music would seem to dwell entirely on this lower level, being without the concept. But again one must not think of the lower level of pure poetry and painting as implying in any sense inferiority; they must be regarded as steps of a marble staircase: the lower step is not inferior to the topmost step, though *below* it.

The idea of the "return", however, must not be taken as a perpetual revolution on itself in space and time, but rather with the idea of the

"return" we must think also of the progress, of the perpetual growth of the Spirit, unless we should maintain of a man who was walking that he was standing still, because he moved his limbs always with the same rhythm.

Abolish this thought of circle and progress and try to think of a thought of thought, of a unity of the theoretic and of the practical, of love and God, and whatever one may like to call unity of the spirit, and you come to some form or other of mysticism, which amounts to a negation of thought by thought.

The ideal moments of the spirit are one and indivisible in God, but they appear as divisible in the world of experience, and thus distinguished from the spheres of artistic, philosophical, historical, mathematical, economic and ethical culture and life. Of these activities the historian will always perceive the numerous differences, while the philosopher will see in those very differences ideal unity in the passage of historical time.

A last word about the relation between critics and artists. There is a secular prejudice with the former against the latter, and in some cases they are right. In this country, for instance, there exists what has been described as the tomahawk style of criticism—where the critic is out for the blood of the artist and hurls at him whatever missile comes to hand, accusing him of leading an immoral life because his painting does not please the critic, or reflecting upon the virtue of his sister because the novelist appears to abuse the hyphen. Here, of course, the artists are right: the critic is a brute who ought to be led to the slaughter-house. But very often things are more subtle than this, for critics are often artists who have failed or artists in another kind, who are unable to get out of themselves to contemplate the work of art which they are supposed to criticize. They have a tendency to tell Byron he ought to be Shelley, or Shakespeare that he is not Dante. They give grandfatherly advice to those who are greatly superior to them. The labour of exegesis and interpretation is sometimes called criticism, but true criticism differs from this minor activity. What, then, is true criticism? It is the combination of capacity to reproduce with the help of the artist the vision of the artist, the taste which judges of the purity of the work, and finally that historical knowledge which furnishes to the mind the right understanding of the conditions in which the work of art was produced.

But is this reproduction of the work of art possible? Yes, certainly yes, or why should there be so firm a conviction in each one's mind that he knows what is good in art? The fact is that this judgment differs by a whole heaven from that as to whether a wine or a dish is good or bad; it is a judgment possessing *universal validity*. Men have fought to the death to maintain the beauty

of Tasso's great poem, but one has never heard of anyone ready to die in the cause of Graves Supérieur ! Of course, monstrosities in all the arts please their authors and others, but for practical, not æsthetic reasons.

Is, then, the critic to be looked upon as an artist added to an artist, and in so far as successfully reproducing word for word or colour for colour what the other has said or painted ? No, he must be looked upon as the *philosopher* added to the artist. He must at once penetrate and surpass with his thought the work of that other, the artist. Is the work before him the true intuition, and if not, where does ugliness or the practical element come in ? Is there or is there not a work of art there ? That is the question. This implies a judgment, and therefore a predicate and a category, the category of art, the concept of art. Criticism, as I said before, really depends upon philosophy, and where that fails, is chaos. Splitting up and classifying, moralizing and instructing, pleasure-giving, philosophizing without the feeling for Dante's passion or for Ariosto's elegance, separation of content from form, and so on, are some among many erroneous theories of æsthetic. These theories are, however, far superior to no

theories at all, because they show that the mind which is all reality is working upon the problem of art.

Criticism and *History* of art are only empirically distinct, owing to the fact that a polemical element exists in contemporary judgments of art, leading them to be called *criticism*, whereas in the serene judgment of the art of the past the *historical* element is dominant. In reality, true and complete criticism is simply *historical narration of what has happened* : history is the one and only criticism that can be made of human doings. When they are accomplished, nothing can be done but to understand them. Thus, although art criticism may in a sense be said to be inseparable from other criticism, yet it obeys its own law, which is that of art, but receives from the general historical movement of the time the sense that it is one with the universal spirit or mind of man.

These remarks, based upon Benedetto Croce's "Breviario di Estetica," may be of some assistance to those who, like the writer, have long felt dissatisfaction with rough and ready made theories of artists themselves or art critics, and have realized that from divine philosophy alone can come the answer that shall set at rest the jarring schools.

GIULIANO, PIETRO AND GIOVANNI DA RIMINI (*conclusion*) BY OSVALD SIRÉN

GIOVANNI BARONZIO

BEFORE we attempt any further classification of pictures in the style of Pietro or by artists around him we must consider the authentic works by the third of the known *giotteschi* from Rimini : *Giovanni Baronzio*. His name is found on two pictures : a crucifix in San Francesco at Mercatello (in the Marches) signed, IOHES PICTOR—1344 : and the well known altar-piece, in the gallery at Urbino, representing the Madonna between two angels, SS. Louis of Toulouse and Francis, and four scenes from the life of Christ, which is signed IOANNES BARONTIUS DE ARIMINO and dated 1345 [PLATE IV, G]. The Urbino picture, particularly through its composite character and many large and small figures, affords ample evidence of Giovanni's original artistic character and individual genius. Nothing is known about Giovanni's life or personality except that his tomb is mentioned in 1362, which proves that he must have died before that year.¹ His artistic education appears, however, quite clear from the preserved paintings.

The altar-piece at Urbino, which is evidently one of Giovanni's later works, shows a remarkable combination of Byzantine reminiscences of colour and design and purely Giottesque elements of form. The figures are all—the small as well as

the large—distinguished by a great dignity ; they are well modelled and powerful without being stiff or heavy. The Virgin, who sits on a richly carved and ornamented marble throne, turns sideways and plays with the Child, who is standing at His mother's feet trying to climb up in her lap. The composition is quite original, displaying more feeling for the human side of the motive than most *Madonna* representations of the trecento. The two angels stand turned in profile towards the central group, regarding the Child attentively, ready to assist Him at any moment. *S. Francis* and *S. Louis of Toulouse*, who stand in strict front view further out on both sides, appear more hieratic and Byzantine. The small scenes at the two extremities, *The Adoration of the Magi*, *The Presentation in the Temple*, *The Last Supper* and *The Betrayal*, contain the strongest proofs of the artist's power of creating monumental compositions and significant form. The figures are rather broad, synthetized in sweeping outlines and bold relief, against the ornamented gold ground. The heads are not too small in proportion to the bodies, as in Pietro's works ; the arms not too short ; on the contrary, every part of the body and every limb has exactly the right proportion to the whole organism ; these figures are convincingly real and at the same time kept together in broad significant silhouettes. The influence of Giotto's

¹ Cfr. Brach, *Giotto's Schule in der Romagna*, p. 73.

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monumental style such as we know it from the Arena frescoes is here most evident. A scene such as *The Presentation in the Temple* is indeed with regard to the design of the whole composition, as well as in the drawing of the single figures, worthy of the great master himself, though it reveals a suppler naturalistic tendency than we find in Giotto's own works. The colour scheme with its broken pinkish, green, blue and scarlet tones against a golden ground that is covered with engraved leaf-ornaments is a rather original transformation of the Byzantine scale of colours. It has been said, not without reason, that Giovanni "adapted the chromatics of the Byzantine tradition to the plastic forms of Giotto".² In other words he emerges out of the old mediæval school through the invigorating contact with Giotto's genius.

The authors who have discussed the art of Giovanni Baronzio have also attributed to him on stylistic grounds some paintings which in this connection must be mentioned quite briefly as I wish to dwell longer on those pictures which have remained unknown. Thus Lionello Venturi illustrates a large polyptych in the church of San Francesco at Mercatello. It represents the Madonna and eight saints and seems to be a rather late work by the master, less good in quality than his smaller panel pictures. A much finer and more important work is the little picture in the Vatican Gallery representing the crucifixion and below this three saints seated in a row [PLATE V]. This picture has formerly been ascribed to Giotto by prominent authorities such as Berenson,³ D'Achiardi⁴ and others, an attribution which indeed may be quoted as proof of its remarkable artistic quality. Some ten years ago I pointed out its close connection with the Giottesque school of Rimini and particularly with the frescoes in the chapel of San Niccolo at Tolentino, though Giovanni Baronzio's artistic personality was not quite clear to me at that time.

The fresco decoration of the chapel of S. Nicholas close by the duomo at Tolentino was briefly discussed by Frederico Hermanin in a communication to the Società Filologica Romana (1905); he attributed the whole series to Giovanni Baronzio, though admitting the possibility that the artist employed some assistants in the execution of this very extensive decoration. The paintings are arranged in three rows on the walls; the lowest consisting of illustrations to the life of S. Nicholas of Tolentino [PLATE IV, H] and the two upper ones representing scenes from the life of Mary and Christ. In the many-sided vault are represented the four evangelists, the four doctors of the church and the seven cardinal virtues. The ensemble is

remarkable and interesting in its complete preservation, but regarded as architectonic decoration it falls below the standard set by Giotto and his best Tuscan pupils. The compositions are mostly overcrowded; the figures are massed together with little space for movements, and are feeble attempts at the representation of the third dimension, yet there is a certain fluency in the narration, which makes the scenes in the lowest row (the life of S. Nicholas) appear almost like cinematograph pictures rolled up on the wall before the eyes of the visitor. Many of the figures are rather distorted in their proportions, their heads being very small and the upper part of the bodies short and thin in proportion to the gigantic legs. The draping of the mantles in series of tightly drawn curving folds gives, however, a certain distinction and rhythmic effect to some of the compositions.

The general characteristics of the figures and of the compositional designs correspond closely to what we have observed in the frescoes of Sta. Maria in Porto Fuori at Ravenna [PLATES II and III, E]. Evidently the same artist must have been working in both places, a fact which was also noted by Hermanin, who attributes all these frescoes to Giovanni Baronzio. If this is correct, Giovanni Baronzio stands on a much lower level as a fresco painter than in the small panel pictures. The difference in quality and artistic importance could perhaps be partly explained by dating the frescoes at a later, decadent period in the artist's career, but I am more inclined to think that Giovanni took little part personally in the execution of these frescoes. Broadly speaking they belong to his school, or rather to his "studio", but the style of the figures reminds us more of Pietro da Rimini than of Giovanni. The superior quality of Giovanni's own works have already been emphasized in the descriptions of the Urbino altar-piece and *The Crucifixion* in the Vatican, and it will stand out still more evidently during our study of some other panel pictures by the same artist.

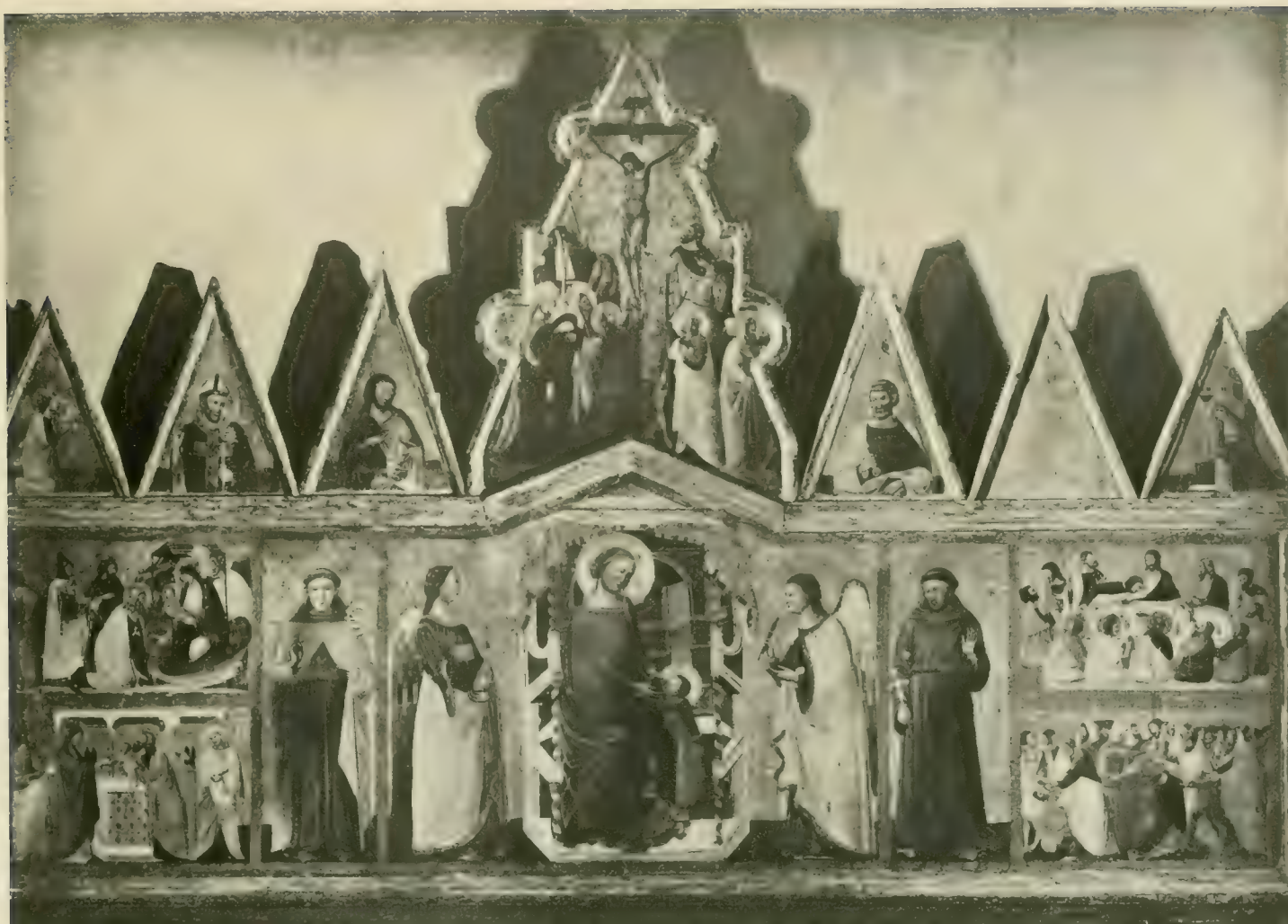
One of the earliest and most interesting among these is a little picture in the collection of Sir Hubert Parry at Highnam Court representing the Adoration of the Magi and the Ablutions of the new born Child Christ—a surprising combination of two incoherent motives [PLATE VI, K]. This picture was published by Mr. Roger Fry in *The Burlington Magazine*, Vol. II, p. 119, July 1903; after an admirable analysis of the æsthetic qualities of the picture, Mr. Fry feels almost inclined to see in the picture the hand of the young Giotto *ex analogia* with certain other attributions to Giotto at that period. I can do no better than quote some parts of Mr. Fry's article:

It is a small panel in which the figures are drawn with miniature-like precision. The prevailing tone is the pale brown in which the rocky landscape is rendered. It is almost of the colour and surface quality of boxwood or tarnished ivory. Upon this the plants and trees, still treated

² Cfr. Lionello Venturi, "A Traverso le Marche," *L'Arte*, 1915, p. 7. *L'Arte*, 1906, p. 326.

³ Berenson, *Florentine Painters*, II, ed. (1901), p. 120.

⁴ D'Achiardi, *Guida della Pinacoteca Vaticana* (1913), p. 25.



(G) ALTAR-PIECE, SIGNED "IOANNES BARONTIUS DE ARIMINO, 1345" (PALAZZO DUCALE, URBINO)



(H) SCENES FROM THE LIFE OF S. NICHOLAS OF TOLENTINO, FREScoes (CHAPEL OF S. NICHOLAS, THE DUOMO, TOLENTINO)



(J) PANEL, FORMERLY ASCRIBED TO GIOTTO, HERE ASCRIBED TO GIOVANNI BARONZIO DA RIMINI (THE VATICAN)

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with the elementary symbolism of Byzantine art, are relieved in vivid black-green: while the chief notes in the draperies—which are hatched with gold, according to Byzantine tradition—are intense blue-green and a very positive transparent pink, with rarer touches of scarlet and celadon green.”

Mr. Fry then compares this picture with the works of the so-called S. Cecilia master, noting correspondences in the colour scheme but essential differences in the compositional modes and in the figure-drawing of the two artists. The little panel at Highnam Court seems to him closer to Giotto with its solid relief and rounded forms, and with a sharp eye for its essential qualities and characteristic types he combines it with two well known small pictures in Munich (Nos. 979 and 980), the one representing *The Virgin, The Washing of Feet and The Last Judgment*; the other *The Crucifixion, The Way to Golgotha and The Stigmatization of S. Francis*—small scenes arranged in horizontal rows the one above the other.

We have in them a similar mixture of Byzantine tradition as seen in the gold hatchings on the draperies, similar large and rather heavy masks, similar deep shadows in the eye orbits, while the corners of the mouth are marked by similar round dots. Indeed, the angel on Christ's left in the *Last Judgment* of the Munich panels is almost the exact counterpart of the angel immediately above the Christ in the Highnam *Adoration*. These Munich panels are considered by Mr. Berenson to be early works by Giotto.⁵ Is it possible that we have in the Highnam picture yet another early work by the same hand, and in incomparably better preservation? Besides the general likeness of style to the Munich pictures there are certain characteristics which would point to such a conclusion; perhaps the most striking is the drawing of the hands. Thus the pose of the Madonna's hand with the two first fingers outstretched, the others clenched, is a peculiarity constant in Giotto (?). Another characteristic trait is the tendency to bring the fingers of the opened hand to a point, as in the right hand of the third king.

Mr. Fry's final conclusion as to the master of these pictures, which are no doubt all executed by the same hand, is that the pictures are

either by Giotto himself, or more probably by some contemporaneous artist who was elaborating at the same time with him the new idea; or if by a pupil, one who came under his influence at a very early date, before Giotto's own style was fully matured.

The last part of the conclusion is no doubt the one which points in the right direction. A comparison between *The Adoration of the Magi* at Highnam and the same representation in the Urbino altar-piece affords ample proofs for our conviction that the Highnam picture, and consequently also the Munich panels, are by Giovanni Baronzio. The adoring kings are practically the same in both pictures; their types with the straight profiles, their characteristic hands and the treatment of the mantle folds is so closely corresponding, that there is no possibility of doubting the identity of the master. But the Urbino picture is evidently later; the figures have become a little heavier and broader (in particular the Madonna),

and the Byzantine reminiscences are no more so evident as in the Highnam panel. Yet, even in this later and freer individual work there is a palpable element of Byzantine tradition combined with a purely Giottesque quality of form. The small pictures at Highnam and Munich may have been painted already during the first decade of the 14th century before the artist had become thoroughly impregnated with Giotto's ideals. A connecting link between these very early works and the signed altar-piece at Urbino is formed by *The Crucifixion* in the Vatican Gallery, which has already been described [PLATE V]. A characteristic detail which may be observed in all these pictures is the engraved leaf-pattern on the golden ground; the lines are very fine and the hatching of the leaves rather slight, so that when the pictures get rubbed and restored, like those in Munich, the design is hardly visible, but when the pictures are well preserved this treatment of the ground stands out with good effect.

Besides the polyptychs at Urbino and at Mercatello, Giovanni Baronzio painted at least one more large altar-piece, of which I have seen the *dissecta membra* in some public and private collections in England, France and America. These scattered parts are all, in spite of their peregrinations, in very good condition, and they prove to full evidence that the entire work must have been one of Giovanni's most important creations, perhaps the one in which he reached highest in pure quality of form. The altar-piece consisted of a large seated figure of S. John the Baptist in the centre, and at least four smaller scenes from his life arranged on both sides. This central figure representing S. John seated on a gothic throne, turned full face, holding the cross and a scroll in the left and lifting the right hand pointing to heaven, belongs to the Christ Church Library at Oxford [PLATE VI, L]. The picture is traditionally called “Cimabue,” and has by later authorities been ascribed to other Florentine masters, yet if we compare the type of S. John with some of the figures seen full face in the paintings by Giovanni Baronzio described above the identity of the master becomes evident. I wish to point out in particular, as material for comparison, the figure of S. Louis in the Urbino altar-piece and the second king in the Highnam *Adoration*. They have both the long oval face with a straight nose, a small mouth and almond-shaped eyes, which is so characteristic of S. John the Baptist. The attenuated hand with two fingers clenched and two pointing remind us of the Madonna's hand in the Highnam *Adoration*. The treatment of the mantle folds is, indeed, unusually broad and plastic, yet we can observe a similar disposition of the folds both in the Urbino altar-piece and the Highnam picture. The figure reveals, as a whole, that same combination of hieratic design

⁵ They appear in Mr. Berenson's list of Giotto's works in the second edition of *Florentine Painters* (1901), but no longer in the third edition of the same book.

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and carefully drawn, well-rounded forms that we have pointed out in Giovanni's other works. Since the panel has been cut both at the top and on the sides the decorative effect has been impaired and the figure appears rather out of proportion to the panel.

The small pictures represent: 1. *The Annunciation of the Birth of a Son to Zacharias in the Temple*; 2. *The Birth and Naming of S. John*; [PLATE VI, M, N] 3. *The Feast of Herod with Salome dancing*; 4. *S. John in Prison visited by his Disciples* and their return to Christ. The first and fourth of these pictures are in a private collection in England, the second in America, and the third belongs to a dealer in Paris. It is of course possible that some more parts of the same series are hidden or lost, though by no means necessary because these four pictures form with regard to the illustrative motives a complete whole.

The compositions are surprisingly free and animated. Although small in size and each containing at least a dozen figures they are by no means overcrowded; the arrangement of the figures is natural, there is free space between them, they move and perform their functions without stiffness or difficulty. Compared with Giotto's compositions in the Arena, Giovanni's paintings are less relief-like, more naturalistic and pictorial; they remind us in this respect more of Pietro Lorenzetti's works, for instance the illustrations to *The Story of Sta. Humilitas* in the Academy in Florence (dated 1341). Yet Giotto's influence is plainly enough visible in the broad and plastic form of the single figures.

We may choose as an example of the artist's style the representation of *The Birth and Naming of S. John*. The central part is filled with the large bedstead of S. Elisabeth. Behind this stand two women who receive the new-born baby, and in front of the bed sits Zacharias on a low bench writing the name on a scroll while two men are talking to him. A third man is peeping in curiously through the door. This whole scene is closed in by walls which separate Elisabeth's room from a small ante-chamber where the circumcision of the new-born babe is performed. The depth dimension is emphasized by the bed and the placing of the figures in three successive vertical planes, each of them perfectly clear and intelligible. The architecture is correctly designed and with that minuteness of detail that we find in the illustrative representations of Simone and the Lorenzetti. Compared with Giotto's representation of *The Birth and Naming of S. John* in Sta. Croce, Florence, the picture may be found lacking in monumentality and architectonic structure, but it certainly surpasses the master's fresco composition in naturalness and pictorial beauty.

Giovanni Baronzio's hand is plainly visible in the types, in the drawing of the hands, and in the

general bearing of the figures characterized by a forward inclination of the heads and a tendency to let the outer contour over the back and head form an elongated curve. A definite dating of this altarpiece of which we have indicated the *disjecta membra* is difficult, considering that we know only one dated work by the painter, but it may be safely stated that it was painted before the Urbino picture (1345) and after the small panels at Highnam Court, Munich and in the Vatican.

Some other small pictures—for instance five scenes from the Passion of Christ together with a *Last Judgment* in the Academy in Venice and a similar little picture in the Metropolitan Museum in New York—might perhaps still be included among the work of Giovanni Baronzio, but they are less well preserved and afford no further material for the definition of his artistic importance.

With Giovanni Baronzio the Giottesque school of the Romagna is raised to the highest level of early trecento painting. He is surprisingly little provincial; his paintings might have been produced in Florence or Siena almost as well as in Rimini or Ravenna or there around. The Byzantine tradition which, as is well known, lingered in the art of Venice and other eastern towns of Italy far into the quattrocento is felt in his compositions only as a remote echo, a faint strain of hieratic church music in a naturalistic orchestration. It was evidently stronger and more important in his early works than in his later and maturer paintings, but it was from the beginning more than balanced by the powerful influence from Giotto's art. A close contact with Giotto's paintings of the first decade of the 14th century (probably in Rimini) was after all the deciding element in Giovanni Baronzio's artistic evolution. It is possible that he, later on, became acquainted with Sienese painters like Pietro Lorenzetti or Simone Martini, a contact which may have given him some impulses towards a freer style of composition, though we have no records or definite proofs to sustain this supposition. It may just as well have been simply the bent of the artist's own genius that led him gradually out of the realm of Byzantine traditions through the severe monumentality of Giotto's art towards naturalistic expressiveness and freedom. Yet he never forgot in his panel pictures the significance of synthetic form, and therefore he sometimes reached the highest level of purely artistic perfection that has been attained in early trecento painting in Italy.

[Dr. Sirén is responsible only for the matter of this article, as it has been impracticable to submit to him the final proofs. From facts communicated to me by Dr. Tancred Borenius, and stated in his forthcoming catalogue of the Christ Church pictures, there is external evidence against the hypothesis that the *S. John the Baptist enthroned* is by an artist of the Romagna. It was until the end of the 18th century in the ancient church of S. Maria degli Ughi at Florence; also the text accompanying an engraving of the picture in "L'Etrusca pittrice" (Florence, 1791-5), mentions no side-panels.—M. A., Ed.]



(K) "ADORATION OF THE MAGI" AND "BAPTISM OF THE INFANT CHRIST" (SIR HUBERT PARRY, BART., HIGHNAM COURT)



(L) "S. JOHN THE BAPTIST"; CENTRE OF AN ALTAR-PIECE (CHRIST CHURCH LIBRARY, OXFORD)



M

SCENES FROM THE LIFE OF S. JOHN, ON EITHER SIDE OF THE CENTRAL FIGURE; (M) "ZACHARIAS IN THE HOLY OF HOLIES" (PRIVATE COLLECTION IN ENGLAND); (N) "THE BIRTH, CIRCUMCISION, AND NAMING OF S. JOHN" (PRIVATE COLLECTION IN AMERICA)



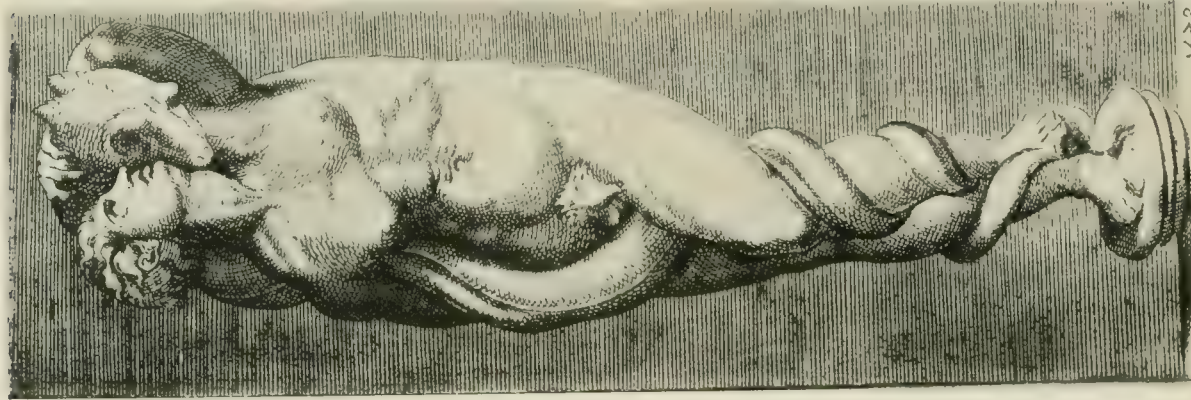
N



(a) "URNBEARER", PEN-AND-INK DRAWING, BY CORNELIS BOS (?) (LIBRARY OF CHRIST CHURCH, OXFORD)



(b) "URNBEARER", ENGRAVING, BY CORNELIS BOS (PRINT ROOM, RIJKSMUSEUM, AMSTERDAM)



CB

(c) "A SON OF LAOCOON", ENGRAVING, BY CORNELIS BOS (PRINT ROOM, RIJKSMUSEUM)

1378



(d) "A SON OF LAOCOON", PEN-AND-INK DRAWING, BY CORNELIS BOS (?) (LIBRARY OF CHRIST CHURCH, OXFORD)

DRAWINGS BY CORNELIS BOS AND CORNELIS FLORIS

BY PAUL BUSCHMANN



HE library of Christ Church, Oxford, contains two rather puzzling drawings, undescribed by Sir Sidney Colvin, and classified as *Caryatid Figures*, by Rubens (Nos. GG 12 A and 12 B). Although in my opinion this attribution is manifestly wrong, even if extended to Rubens's school, I was much embarrassed to suggest any other name, until I came across two very similar engravings by Cornelis Bos; one of those is described by Nagler (I, No. 2316, 3°) as *Ein Sohn des Laocoon, stehend von der Schlange umwunden*; both are no doubt included in Le Blanc's series of 16 "*Cariatides et Thermes*" (I, p. 468, Nos. 42-57). The two prints bear the monogram C B; the former is dated 1538; their attribution is unquestioned.

A close comparison makes it clear that the Christ Church drawings are the originals used by the engraver, and by no means later copies from the prints. Besides the variations, to which I shall refer, this is proved by the figures being reversed in the prints; the *Son of Laocoon* makes this evident at a glance, and in the *Figure bearing the Urn* it is shown by the light coming from the left in the drawing and from the right in the print.

The most striking difference is that the Laocoon-like figure is female in the drawing and male in the print, all other details remaining quite identical. We can only account for this singularity by supposing that the artist, on second thoughts, has preferred to make his figure a son of Laocoon rather than a merely fanciful female figure; and this seems quite natural if we bear in mind that at that time the Belvedere group still enjoyed an unprecedented popularity. Bos himself engraved it in 1548, after Nicolas Beatrizet's print (Nagler, I, No. 2316, 2°).

As to the *Figure bearing the Urn*, this is much shortened in the print; the artist obviously made a mistake when starting the engraving, and finding his plate too short for the figure to be finished at full length, preferred a fault in the proportion to an irksome correction.

Such considerable variations tend to prove that these figures were drawn and engraved by one and the same hand. We have no definite evidence in this respect, but as we know that Cornelis Bos was a draughtsman as well as an engraver, and even one who largely contributed to the introduction of a new ornamental style in the Netherlands, there seems to be little ground to doubt the attribution. It will be noted that the prints are signed by the artist's monogram only, no mention being made of any other "delineator" or "inventor".

The subjects probably form part of a set of models for the use of painters, sculptors and craftsmen, so frequent in the 16th century. A print representing an *Atlas* evidently belongs to the same series (Nagler, I, No. 2316, 13°).

The two Oxford drawings are executed with pen and Indian ink and light Indian ink wash; the touch is easy, yet somewhat trifling, specially in the extremities, and in this respect quite corresponds with the technique of contemporary Flemish draughtsmen; for instance, with Frans Floris's drawings in the Plantin-Museum. The Laocoon-like figure, however, shows gouache retouches. I suspect these are a later addition; they may be responsible for the traditional attribution to Rubens.

I am not aware of any other drawings by Cornelis Bos having been identified until now. More than probably they exist, in print rooms or private collections, either wrongly attributed or secluded amongst anonymous work. Possibly these notes and reproductions¹ may lead to the identification of further drawings by this somewhat disregarded but really captivating "little master".

* * * * *

The portfolio of drawings by unknown artists in the Fitzwilliam Museum, Cambridge, contains a drawing of two extravagantly grotesque "masks". Such figures are not uncommon in Flemish art about the middle of the 16th century. A series of similar masks were engraved about that time by F(rans) H(uy)s under the title "*Pourtraicture ingenieuse de plusieurs façons de Masques, fort utile aux Paintres, orfeures, Tailleurs de pierres, voirriers et Tailleurs dimages*", and published by Hans Liefvrick.² R. Hedicke has, on good grounds, ascribed the invention of this series to Cornelis Floris.³ There is a notable difference, however, in the construction of this series compared with the two Cambridge masks; the latter show a more or less "human" shape, whilst the former are merely absurd compositions of the most disparate vegetable and animal forms, fantastically combined in such a way as to represent grimacing faces. Yet both conceptions are certainly animated with the same wild spirit.

We find a further connection with another set of engravings, representing decorative cups and vases of the most extravagant style, fully marked on the title page: "*Cornelius Floris Antverpianus huius operis inventor M.D.XLVIII. Hieronymus Cock excudebat*".⁴ Here and there amongst the ornamental details we note masks with very similar peculiarities, such as the queer head-dress, wide mouths and ears and goat-like appendixes about the cheeks or chin. Cornelis

¹ I have much pleasure in thanking Mr. C. F. Bell, author of the excellent Christ Church catalogue, who generously supplied me with photographs of the two drawings for reproduction in this article.

² A later state: Jac. Honneruogt excudit; copies and variations by Boyvin, Monaldini, etc.

³ Robert Hedicke, *Cornelius Floris*; Berlin, 1913; text-volume, p. 20 ss.; reproductions in the supplemental plate-volume.

⁴ Also reproduced by Hedicke, *op. cit.*

Drawings by Cornelis Bos and Cornelis Floris

Floris's other engraved works, as the "Veranderinghe van Grotissen ende compertimenten", etc., show the same similarities.

If we turn to his plastic works, we find that throughout his life the master particularly affectionated these little faces, and often oddly introduced them into severe monuments and epitaphs. His most celebrated work, the Tabernacle of Léau, for instance (1550-52), contains scores of them, and even of later years, when the artist had fully repudiated the grotesque and baroque excesses of his youth and aimed at classical purity of style, he still retained these little masks as an incidental element of decoration.

Cornelis Floris, of course, did not carve with his own hands the whole of the imposing series of monuments, memorials and architectural or decorative works known to have left his workshop; he was evidently assisted by a large number of pupils and shop-mates, as appears from the quite coarse and impersonal technique of a great many of the figures adorning his works. I would suggest that, to meet the enormous demand, he often contented himself with sketching the figures and ornamental details to be chiselled by his assistants. And the Cambridge drawing seems to be such a pattern, not for an engraving, but for actual reliefs. Executed with the pen and light wash,

it shows a considerable relief and could easily be translated in sculpture by any skilled workman. The fine outlines and hatchings are drawn with great ease and accuracy, the shadows are lightly and justly laid in; we recognize the original touch of a creating master—not the work of some copyist—and, as far as such a suggestion may be ventured, I believe this master to be Cornelis Floris.

We have but one term of comparison in the line of drawings—*i.e.*, the series of initials in the books (*Liggeren*) of the S. Lucas-Guild at Antwerp (1546). These are somewhat coarser, drawn with less care and spirit than the Cambridge sketch; but the quite different destination of these works, as well as a possible distance in time, may easily account for the slight dissimilarity which is by no means an "incompatibility". In his elaborate monograph on Cornelis Floris, mentioned above, R. Hedicke stated that he vainly searched for any drawings by this master (apart from the S. Lucas initials) in many of the most important print rooms of Europe. If my suggestions should prove acceptable, and until further discoveries, Oxford and Cambridge would alone possess drawings by two Flemish masters who took a considerable part in the artistic evolution of their time: Cornelis Bos and Cornelis Floris.

SPANISH EMBROIDERIES (*conclusion*) BY GEORGE SAVILLE

THE fragments of Spanish work of the 13th and 14th centuries which have come down to us are very rare and generally originated in the Christian kingdoms in the north of the Peninsula, Aragon, Leon, Navarre, Castile and Catalonia, which form about half of the whole country, and had either never experienced, or had shaken off, contact with the Saracens, and thus escaped their influence. The princes who reigned over these kingdoms united in maintaining the struggle against the Moors, and together gained the victory of Navas-de-Tolosa in 1212. The fall of Granada in 1492, and with it of the remnant of Mussulman power, into the hands of Ferdinand the Catholic and his wife Isabella of Castile, completed the conquest of the whole of Spain.

We must not lose sight of the fact that in Spain foreign art was dominant during a long period. Indigenous art disappears under foreign influences, and art in Spain is limited to imitations of Byzantine, Arabic, and later especially, of Italian models. Borrowed forms are observable throughout. They can be recognized in ornament, jewellery, coffer, bindings, enamels, miniatures, carpets, and in everything belonging to architecture and painting. The monasteries,

the churches, and the numerous castles to which Castile owes its name, convince us of this. At the court of Charles V and Philip II the Italian masters set the fashion. The school of painting, of which Seville was the centre, only formed itself in the person of Herrera el Viejo, who was summoned to the Court of Madrid in 1650. It was he who really proclaimed independence and predominated in Valencia, Madrid and Toledo, and had for his successor and rival his son Francisco, and for his disciple *par excellence* the incomparable master, Velazquez, whose life was spent almost entirely at the court of Philip IV.

The fragment of an orphrey [PLATE I, A], unfortunately in a bad state of preservation, is astonishingly beautiful in design and remarkably finished in execution. Thanks to M. de Farcy, the gold inscriptions which decorate the quatrefoil medallions have been deciphered. They are taken from the "Cantigas" of Alfonso X, the Wise, during whose reign, from 1252 to 1284, a great impetus was given to poetry. The 428 hymns which celebrate the Virgin are written in *Gallego*, or Gallician, a still extant dialect of Spanish Romance, intermediate between Spanish and Portuguese. Galicia is the ancient province in the south-west of Spain the capital of which,



(E) TWO GROTESQUE MASKS. PEN-AND-INK DRAWING BY CORNELIS FLORIS (PRINT ROOM, FITZWILLIAM MUSEUM, CAMBRIDGE)



(F) ORNAMENTAL EWER. ENGRAVING FROM A SERIES AFTER CORNELIS FLORIS (PRINT ROOM, RIJSMUSEUM)



(A) "PILLAR" OF CHASUBLE WITH GALICIAN INSCRIPTIONS (AUTHOR'S PROPERTY)



(B) CENTRE MEDALLION OF (A) ON A LARGER SCALE



(C) CRUCIFIX OF CHASUBLE (MUSEE DE LYON)



(D) THE "PILLAR" OF THE FRONT REPRESENTING THE VIRGIN AND CHILD, AND S. BARBARA (*)



(E) THE CRUCIFIX OF THE BACK WITH THE VIRGIN AND S. JOHN

Spanish Embroideries

Santiago, or S. James of Compostella, is celebrated for the cathedral and its pilgrimages. The "Cancionero" of Alfonso X is the most precious monument of Gallician literature. But for the inscriptions which prove its Spanish origin, this embroidery would certainly have passed for French, on account of its rich colour, its design, and the finish and grace of the work. There is no heaviness in the figures, their attitude is full of contemplation, the graceful angels beside them are buoyant in their flight. The ground is in *point retiré*, the silk in *point fendu*, the quatre-foils are alternately red and mauve, the angels red, blue, orange, green, mauve and rose. The colours of their haloes and their wings contrast, but never fail to harmonize. The colouring is admirable and the tonality perfect, and, curiously enough, it is notable that the general character gives the impression not so much of a hieratic subject as of being a first step already towards a free inspiration. It seems, therefore, that the Spanish artists of the period, towards 1250, were in advance of the other countries. Taking everything into consideration, this is one of the fine pieces of the 13th century, and it shows that needlework in the north of Spain had attained a degree of perfection comparable even with "opus anglicanum".

The Lyons museum possesses another specimen of the 15th century, the cross of a chasuble [PLATE I, C]. The ground is couched in spirals. The Christ is of cream-coloured silk worked in *point fendu*, the winding-sheet is blue; the Virgin's dress is blue, her hair is curled; all the figures are in relief. The Christ is fastened on a cross formed by a green tree-trunk, from the right and left of which spring little green leaves with triangular ends. At first sight this side of the chasuble would seem to be German, as analogous compositions were executed on a very large scale in that country in the 15th century. But a more careful examination of the structure of the tree (or its anatomy, as I should prefer to call it), shows that this kind of tree furnished with curious, heavy, clumsy leaves is not to be found in German compositions, in which the trees have boughs and branches. The Saviour, nailed to the tree, is thoroughly Spanish. The figure is beautiful, expressive and imbued with divine melancholy. The neck is short and thick, the head sunk between the shoulders and the nose pronounced and distinctly aquiline. The touching expression of the features inspires pity. The general effect produced is extremely definite. It can be compared with paintings of the masters of Seville, Madrid and Valencia, who came later, Alonso Cano, Zurbaran and Murillo, whose Christs are fiercely realistic. Below, the figure of the Virgin is too ample; her face is of a Spanish type, and I do not think it would have been so heavy in a German composition. Besides this, the blue does not harmonize with the hard green

of the cross and the leaves. On the front of the chasuble the first panel represents a saint; the second, which is out of proportion to the first, is powdered with white, green and brownish flowers, equally bad in colour and design. This side of the chasuble gives still less the impression of German work, not only as regards the composition and execution, but also on account of its crude colouring. A point to be noticed is that this piece was bought in Spain. At any rate, the types are exceptional and of a distinctly Spanish stamp.

A third embroidery [PLATE II] is in the South Kensington Museum, and like the last is a chasuble. At first sight the work would here also appear to be German, but a careful examination shows plainly that it also is Spanish. The couched ground is very much like some of the German and Flemish embroideries, but in the German compositions the proportions of the Christ are seldom so strong. The expression of the Christ is entirely Spanish, and so are the angels which decorate the terminals of the Y, with their thick-set bodies and their heads set buried between their shoulders. This kind of composition is not found in German chasubles of the same period. The female saints at the foot of the cross have an unmistakably Spanish air, besides which their haloes do not appear to be German. The two panels of the front represent the Virgin and Child with a female saint [Barbara?]. The faces have very sweet expressions. The beauty of colouring and design might cause this part of the chasuble to be taken for French work; but the ground, identical with the ground of the back, though much worn, the kind of haloes, and the Spanish expression of the faces do not allow of this. It is even probable that two different artists worked on this vestment, as the front is very superior in execution to the other side. Mr. Kendrick of the Victoria and Albert Museum was well inspired when he labelled this piece Spanish.

Let me mention one more embroidery of the 14th century which belongs to Count de Valencia de Don Juan. It shows a reading of cinquefoil arches which exists in English embroideries only. Yet it is not English, although it might easily be considered such if it were not for the species of technique, the composition and the type of the figures. The rule that the cinquefoil arch occurs in English embroidery only is, I believe, modified by this single exception, in which English influence is otherwise very clearly marked.

Here, then, are four vestments, all of which represent certain characteristics of a definite country, England, France or Germany, without actually possessing the character of either of them completely; and each, on the contrary, possessing one or more anomalies absent from other schools of embroidery to which their origin might be attributed. However, it cannot be denied that it

Spanish Embroideries

would be unjust to class all Spanish work by the heaviness of the plateresque style, a term more especially applied to imitations in architecture of fine and massive pieces of goldsmiths' work. Spain has produced wonders of art, but the influences under which she has worked should not be overlooked. Embroidery, for instance, is related by ornament and design to painting and miniature. Spanish art in the 15th century was *mudejar*. The alarifes followed in their buildings the plans usually adopted. Their work is to be seen in the Infantado or House of Pilate, at Seville, which dates from the beginning of the 16th century; in the Casa de las Conchas of the late 15th century; in the Colegio de Sta. Cruz at Valladolid; in the Convent of S. Mark at Leon; in the cathedrals of Toledo and Jaen; in the Escorial, and in many of Herrera's works.

In painting, Spain had been under the influence

of Flemish artists until the 14th century; then she turned to Italy, and several celebrated Spanish painters frequented the studios of Italian masters, especially in Naples. Ribera was a pupil of Correggio and Titian, and it was to Caravaggio that he owed the warmth and finesse of his colouring and his fine effects of light. Herrera established the originality of the true Spanish school which became supreme with Velazquez, but neither of these painters was ignorant of the Italians. Germany as well probably exercised over Spanish art an influence which has been sufficiently indicated in what I have already said. This influence made itself felt at different periods, but chiefly in the 15th century, before the time of Charles V. Under these divers influences a new era opened for embroidery. The consideration of these facts cannot be neglected, and it is important to mark their sequence clearly.

ENGLISH MARQUETERIE BY HERBERT CESCINSKY

IT is one of the penalties which the author of a technical work pays to his readers that any opinions stated in his books are supposed to be final and conclusive, and one of the last things permissible is to change his mind or to amend his views. In the first volume of "English Furniture of the 18th Century" I stated what I regarded at the time as a fact, with reference to English marqueterie, that the development proceeded in a definite cycle from about 1675 to 1710, beginning with the gaily coloured floral inlay of the jessamine flowers and leaves, finishing with the minute scrolled marqueterie—the so-called "seaweed" inlay. I have since had reason to think that this theory is only a part of the actual fact, and that there were two such cycles, the second beginning with monotonous floral inlay and culminating in scrolled marqueterie in panel.

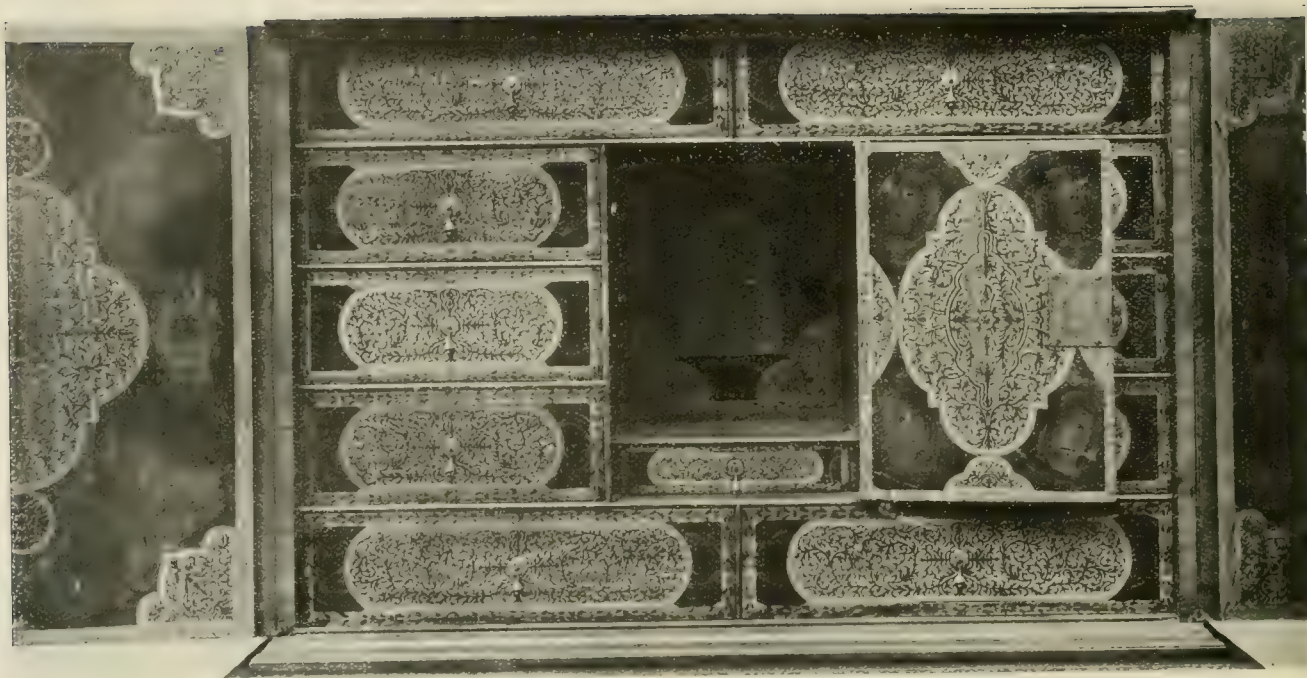
It may appear curious that so great an importance should be attached to the apparently capricious dictates of a fashion, but no one who has studied the furniture of the later 17th and nearly the whole of the 18th centuries can have failed to notice how arbitrary fashions really were. The surprising thing is not that the 18th-century furniture differed as much as it did, but that it did not differ far more. To follow a fashion one has to learn its principles and peculiarities; it is much easier to be quite unfettered; yet we find that the Chippendale furniture of the country districts closely followed the London originals. The reason obviously was that unfashionable furniture was also unmarketable, in the same way as English Empire would be at the present day. In the "seventies" nothing but the barbarous "Early English" was made

or sold; at the present day it is rightly regarded as rubbish. Fashions operate in two ways. Not only does the maker of "out-of-date" furniture imperil his chance of a sale, but the one who commissions its manufacture—thereby taking the risk out of the hands of the cabinet maker—acquires a thing of little or no commercial value, no matter what the original cost may have been. Fashions, therefore, rule both the maker and the client.

The two marqueterie cycles before referred to may be divided as follows:—The first commences with the coloured jessamine inlay, changes to that of yellow fruit-wood in oyster-cut veneers of walnut or laburnum and finishes with the "all-over" scrolled marqueterie. The work is either Stuart or Orange. The commencement of the 18th century witnesses a recrudescence of the art, but with certain modifications. One of the most important is a revival of the yellow floral or the dark scroll on yellow ground, but always in panel. There is also a great difference in the cutting of the inlay and the laying of the veneers, the later work being much more perfect than the earlier, but losing much of the earlier vigour and spirit. This difference can be much better illustrated than described. PLATE I, A and B, give two views of an inlaid bureau of about 1695. The cutting is coarse, and each panel is cut in two lateral or vertical halves, obviously to economise labour. The division line can be very clearly seen in the top of A. The feathered bandings are wide, and the marqueterie is crudely, although effectually laid. One would like to hazard the conjecture that this was the work of an Anglicized Dutchman, especially as the general character strongly suggests the long



EXAMPLE OF EARLY "ALLOVER" SCROLLED MARQUETTERIE



EXAMPLE OF LATE SCROLLED MARQUETERIE PANEL

clock-cases of the same period, which were unquestionably of Dutch origin.


Towards the close of the 17th century the art of cutting and laying marqueterie was adopted by the English artisans. So much is evident from such facts as the evidences of imperfect knowledge of the "tricks of the trade" in laying veneers with hot glue, with subsequent contraction and cracking of the veneers, which one so frequently encounters in the bridge period between the two cycles which we are considering. This fact I explained, in detail, in the first volume of "English Furniture of the Eighteenth Century".

From 1695 to about 1710 we get the second cycle of marqueterie, running parallel with the plain walnut furniture usually known as "Queen Anne". The latter does not succeed the former in point of date as I had previously supposed. There is no doubt that with this inlaid and plain walnut furniture of the first years of the 18th century we are dealing with two distinct classes, the upper and trading classes respectively. Probably this accounts for certain types which are sparingly inlaid at this period. Inlay could not have been unfashionable, it was only very costly and beyond the reach of the new trading class which had arisen

at this period. Formerly the commercial classes had possessed nothing worthy of the name of furniture apart from the Stuart oak and plain walnut.

PLATE II illustrates this later and typical English marqueterie. The photograph [D] shows the detail very clearly. Both panelled ground and walnut inlay are cut in the one piece; there are no lateral or vertical joints. The ground, of bleached walnut oyster-pieces, is carefully pieced and laid. The carcass-work is of pine, not oak as in the earlier work, and the general workmanship is of far higher quality, as regards time and care, than of the bureau, although the earlier spontaneity, and even crudity, is replaced by a machine-like exactness which suggests more wholesale duplication. It must be borne in mind that the same time is taken to cut one marqueterie veneer as to cut six, as a single veneer thickness would break under the saw. Duplication, therefore, from the commercial point of view, was inevitable, and the desire to make some variation while preserving the original marqueterie designs probably accounts for the fact that some pieces have been obviously designed to the marqueterie rather than the reverse process which one would anticipate.

WIRKSWORTH PORCELAIN; A NOTE BY BERNARD RACKHAM

 HE history of English porcelain has been the subject of such systematic investigation that very few regions of it remain to be explored. In the case of Bow, Lowestoft and Longton Hall, amongst the larger factories, the well-charted territory is still surrounded by a shifting borderland of conjectural attributions, whilst Isleworth, Church Gresley and Wirksworth are minor factories, as to the productions of which there has been hitherto a wide divergence of opinion. As to the last-named place, Wirksworth in Derbyshire, new light is afforded by Mr. Thomas L. Tudor in "Wirksworth China", a pamphlet reprinted from the journal of the Derbyshire Archaeological and Natural History Society.

After summing up and discussing the scattered historical notices which have appeared in the works of Jewitt, Chaffers and others, the author gives a detailed account of numerous specimens of porcelain, in the possession of various residents in the neighbourhood of Wirksworth, the origin of which seems to be established beyond all reasonable doubt. The decoration of these, for the most part, is scarcely distinguishable from that of the earlier porcelain of New Hall, in Staffordshire—a fresh proof of the imitative habits of porcelain makers of old, so perplexing to present-day collectors. On the other hand, a sugar-bowl with twisted handles is entirely unlike anything in porcelain with which one is familiar,

and could easily be mistaken in an illustration for a piece of Leeds cream-coloured earthenware.

In addition to well authenticated specimens, illustrations are given of several others which are conjecturally ascribed to Wirksworth. These must be accepted with some reserve; one of them has strongly the appearance of the fluted cups and saucers with gilt decoration made in quantities in the Salopian factory at Caughley.

The fact must be noted that the evidence provided by the authenticated specimens is seriously at variance with that of the literary records. According to the latter, the factory was founded perhaps as early as 1759, and appears to have come to an end in 1777, whereas none of the pieces shown in Mr. Tudor's illustrations could possibly, on ground of style of decoration and shape, be assigned to a date earlier than 1780 at the outside, and some were probably made after 1800.

Granted the continuance of the establishment until a later date than has been recorded, one is tempted to ascribe to it a jug in the Schreiber collection at the Victoria and Albert Museum on the base of which is scratched in the paste the inscription, "Richard Street, 1792". The jug is crudely painted with landscapes of typical Derbyshire character; its date is earlier by four years than the foundation of the Pinxton works, to which otherwise it might be attributed, whilst it is altogether too unaccomplished to admit of Derby itself as its place of origin.

LETTER TO THE EDITORS

JEAN-FRANÇOIS DE TROY

GENTLEMEN,—I have read Sir Claude Phillips's article upon Jean-François de Troy with keen interest, for I think that Jean-François—with Lancret on occasion—is the finest depicter of French court modes of the second quarter of the 18th century. Sir Claude inclines to date the Sans-Souci *Conversation Galante* as roughly contemporary with *La Surprise* (also, I think, known as *L'Alerie*) in the Jones collection at South Kensington. May I point out that this picture is actually dated 1731? Whether this date is a forgery I am by no means competent to decide; but if costume is any evidence—and I hold it to be, within limits, strong evidence—comparison with J. Dumont's portrait of Mme. Mercier, nurse to Louis XV, and her family, called *Le Romain*, in the Louvre, and dated also 1731, should afford support. May I further point out that in the Huldshinsky collection are, or were, two paintings of the *Conversation Galante* type, one called *La Déclaration*, the other *La Farretière tombée*, dated 1724, which are closely akin to the South Kensington example, and show strong affinity

both to *La Surprise* and to the Sans-Souci group? No doubt, though, Sir Claude Phillips is more familiar with the originals of these than I am.

Yours faithfully, F. M. KELLY.

"There is nothing new under the sun"—even in popular jocosity. We have been accustomed to regard the interchange of headgear between the sexes as peculiar to the Victorian coster revelling with his "dona" on Hampstead Heath. Lancret's *Déjeuner de Jambon*, 1734 (Musée Condé, Chantilly), to which Sir Claude Phillips alludes, shows that the same trait of facetiousness was not excluded from politer circles in the France of Louis XV. F. M. K.

CORRIGENDA.—Page 267, column 2, line 6, for Exhibition Universel read Exposition Universelle.

Page 269, PLATE II, B, for Fête read Tête, as in text.

Page 300, column 1, line 28, "a register of the town of Batavia", add Footnote: "This information was kindly supplied to me by Mr. A. Van de Put."

A MONTHLY CHRONICLE

BRITISH PRISONERS OF WAR BOOK SCHEME.—In accordance with a notice from the Board of Education, readers of this Magazine are especially requested to observe that among books more or less concerning the Fine Arts, the following have been definitely asked for by individual prisoners: any good works on the Buildings and Monuments of Ancient Egypt, on Gothic Architecture, on Historical Architecture, on Drawing, Sketching and Freehand (advanced), on Etching, on Colour Technique, House Decoration, Colour Mixing and Painting, Book-binding (advanced manual), Cabinet-making, Wood-work, English Furniture, Antique and Modern Furniture, Furniture-making, Inlay-work, Printing (hints to compositors), Wool-dyeing; also particular volumes, viz.: Spens's "Architectural Drawings", Jackson's "Byzantine and Romanesque Architecture", John Collier's "A Primer of Art", Ruskin's "Modern Painters", "The Art of the Book", Hayden's "Chats on Old Furniture", Dunlop's "Anatomy", Williams's "Pen-painting and Colour Blending". Anyone willing to give books should apply to A. T. Davies, Esq., Board of Education, Whitehall, S.W., for a prospectus of the rules to be observed, and not send the books before they receive instructions. ED.

THE ART TREASURES OF ITALY.—Mr. Richard Bagot, the well known writer on Italian subjects, has recently published an eloquent protest against German vandalism as shown in the recent attacks on Venice by Austrian aircraft. Mr. Bagot asks for support to the Società Leonarda da Vinci at Florence in making a world-wide protest against

the destruction of works of art, which are the artistic property of the whole world, and for due compensation whenever terms of peace come to be discussed. We offer our whole-hearted sympathy, and hope to return to the subject on a later occasion.

THE ARTS AND CRAFTS EXHIBITION.—Almost in spite of itself, the Royal Academy is at last becoming a national institution. Like other great changes, this has been brought about almost imperceptibly by the war. When England was giving hospitality to the Belgians, the Academy handsomely opened its galleries for an exhibition of Belgian pictures. Now Burlington House is in the hands of the Arts and Crafts Society, and transformed out of all memory. In the winter there is to be a black-and-white exhibition there, where many distinguished draughtsmen who are never seen in the Academy's remote little black-and-white cell will take part, and what is really the most distinguished and scholarly side of our modern art will be seen in the Academy in an honourable setting. Other "irregular" exhibitions are expected. It would seem as though the reforms which Mr. D. S. MacColl and other constructive critics of the institution sought to force from the outside upon it are coming about unconsciously from a change of heart within the body. Although the Academy, I take it, has no more responsibility for these exhibitions than the loan of the galleries, still the effect of a proper display within its walls of these arts that have hitherto been imperfectly cultivated, or not

cultivated at all, by the Academy, must have a happy and arousing effect upon the academicians themselves, and will greatly enlarge what the public expects from the Academy. The subject tempts speculation and dreams of what the Academy might become by intelligent devolution, by which the living art impulses of the nation would express themselves and irrigate our ordinary life. In the meantime one can record the general appreciation of the Academy's hospitality to their brother artists in furniture-making, jewellery, ironwork, glassware, pottery, house ornaments, and other makers of things which are at least as necessary as pictures to the comeliness of life.

The Arts and Crafts Exhibition there must impress everyone at least by the energy and zest which has transformed the familiar rooms into a large civic chamber with eight bays and a new roof, a series of bedrooms, parlours, music-rooms and nurseries, a circular chapel, and other apartments with new roofs and changed lighting. All this has been done in a few weeks. To the energy and fertility of mind of Mr. H. Wilson the result is mainly due. Extensive pattern decorations, screening and pasting and all sorts of hard work have been done, largely by young craftswomen, who work as devotedly and probably get more fun out of these operations than their mothers did in the throes of bazaars. The ambition of the whole affair is impressive. Mr. Augustus John occupies one wall of a gallery, with a large mural painting, which faces a portrait frieze by Mr. Will Rothenstein which runs into three walls. Each of the eight bays in the civic hall is filled by a painting by well known painters. The pictorial side is as interesting as any ordinary Academy, and it is exciting to see our accepted artists concerning themselves with the earlier and communal business of their profession. The signal work of the exhibition is Mr. John's design on the rounded end of the gallery beyond the circular sculpture gallery. His subject is Ireland. He has shown nothing more expressive of his curious psychic force or more beautiful in colour, a notation of grey-greens and dead blacks, with cream-white and two notes of pink, which are the keys of the scheme. As usual with John, the colour is evocative of the theme. That is the one certainty in a John picture. His colour never expresses something emotionally different from his design. The composition falls into three parts, by a not quite happy device of intervening masses, like tree-trunks, which give a grotto-like and crowding effect to the whole. The centre group of shawled women, one almost writes a "flight of women", like blackbirds, with their swathed heads and bare feet, rises in a mystic Irish landscape; beside them are a boy in pink with his mother. The women seem listening, the boy seems listening and seeing. It is the Ireland of legend and remote dreams. At

one side is a scene at a fair with men drinking and disputing, and on the other side groups of fisher men and workmen talking together. The essential effect is the Ireland of dreams, and the Ireland of the fairs and disputes and politics. It is no more didactic than that the centre of Ireland is her women, and that she is all of the people and concerned with her own affairs. Mr. John lives in a world where the middle-class and the upper-class are absentees. Mr. Will Rothenstein's design on the opposite wall is an attempt to give public portraiture a decorative form and combine groups of notabilities in a processional frieze round a hall. It contains some of his most interesting portraiture and worst colour. At either end of the procession of academic figures moving towards their academic reward are the young figures in khaki and naval blue of Rupert Brooke and other scholar-soldiers who have fallen in the war. We feel that the artist might have allowed himself more freedom to devise a convention to divide the living from the dead. Of the other designs Mr. Schwabe's is the surest in structure. Mr. Sims is Tiepolocally clever in his very restless composition of nude figures engaged in craft work; Mr. Greiffenhagen, despite the emptiness of his central figure and want of pictorial gesture, has produced a work of much merit. Sir James Guthrie has imaginative gesture in his large lineal design of the *Ascent of a Soul*. Miss Lane has a painting of women weaving that shows real promise, and Miss McNaught a sheep-shearing scene which has a rhythmic quality uniting the figures and the landscape. Mr. Sidney Lee's panel of a castle set on a hill is the most complete thing he has given us. It is one of the penalties of the time that everyone has to paint easel pictures, and the possibilities of artists whose real metier is mural decoration have yet to be developed. There are several signs in this exhibition of talents at last finding their right direction.

There is a legend, probably put about by enemies of the society, that at an Arts and Crafts Exhibition in the New Gallery a very uncanny phenomenon occurred. Every morning a heavy sideboard was found to have moved across the hall to the door. It was at once put back in its place, but the same thing occurred again. There was no likelihood of human agency, as it was in its place when the exhibition was closed, and across the room in the morning. The story goes that the Psychical Research Society took up the matter, and caught the perambulating sideboard in the act, but the mystery was not solved until a working cabinet-maker discovered that the legs were all of different size, and the shaking of the traffic outside tempted it to promenade. No legend of the kind is likely to arise now. Eccentricity of shape is disappearing, and traditional influence is gripping again, while the workmanship is really excellent. It is a pleasure to examine the

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pieces and to pull out a drawer. The Society is not yet shaken free of the black-and-white chequer which peeps over the edge of many a sideboard, and is all over the exhibition, bursting out in Mr. Sims's mural painting of *The Crafts*, and even running up and down some of the altars in the circular gallery. But the main tendency is to severity. Mr. E. W. Gimson grows in the firmness and finesse of his design, especially in his smaller work, such as his long table-box, beautifully made by E. Smith. There are several delightful stationery chests by this designer that will compare with the show pieces of the 18th century. The designer's inspiration, however, seems to flag when it comes to the interiors, where one expects the same quality of invention and delicacy, but finds that he has been content with what are virtually the usual trade fitments. In a really charming bedroom for a country house all the furniture is excellent and appropriate. A small chest of drawers and a small wardrobe in oak, designed by C. H. Christie and made by R. Christie, are particularly desirable things. They have clean lines without sharpness, a pattern border that enriches without ostentation, and there is no denying "tactile values" to their surface, for everyone wants to touch them. They are pieces with beautiful manners. Good manners, indeed, are becoming more general in modern furniture, but courtliness is yet to come. Designers still think of us all as ideal peasants. Mr. Gimson's innovations, even when they are founded on a misconception, as in the cabinet with upright wooden grips like leather handles, which suggest that people pull out drawers by their hands (which they do with bad furniture) and not by their fingers, are amusing. His fire-irons, especially a set wrought by A. Bucknell, are modern masterpieces of their kind.

Although the exhibition leaves out a great deal, it is fairly representative in the movement for the making of better things for the house—from alphabets of Walter Crane to the Omega Workshop. So far it must be confessed that its grip on the lives of cultivated people as a whole has hardly been felt, except perhaps in bookmaking and in the poster (of which there are shown here the two brilliant topographical phantasies for the Underground Railway by Mr. Macdonald Gill), and to a small extent in our jewellery. Mr. H. Wilson's tiara here, with its winged sides, is a very ingenious and dignified piece of work, and there are many notable things from his hands. Mr. Harold Stabler and others also reach a very high point of craftsmanship. The necklace designers continue to produce a sort of seaweedy effect by which the stones are lost in the setting, and there is little variety in this department. A lead plaque of a little dancing faun by Mrs. Phoebe Stabler, an exhibit of decorated painted boxes in the Russian

manner, an enchanting little group of puppets by Mr. Simmonds, the puppet master, the display of charming books illuminated by Mr. Vigers, the many fine pieces of lettering by Mr. Graily Hewitt are among the things one remembers easiest. No catalogues, by the way, were available.

The gay and pleasing room of the Design and Industries Association will introduce many people to a very hopeful development of arts and crafts. It is anti-Ruskin in that it welcomes machinery, and seeks to give it designs worth making in ten thousand lots. Incidentally it reveals to us the exciting and desirable cotton stuffs made at the Bentinck Mills near Bolton for the West African loin-cloth market. The dandies of that region imposed their taste in colour and pattern on the manufacturer, with the result that there is really nothing in the English market to touch these wares. Household jam-jars, pickle-jars, cheap bedroom ware, tobacco-jars and other everyday objects of good shape and colour are also shown here, chosen from ordinary stocks as models for arts and craftsmen to study and emulate.

The most disappointing feature of the Exhibition is the failure of the Society to react worthily to the opportunities and inspirations of the war. The effect of the war on the pictorial arts will hardly be felt until after it is over, but craftwork, which is concerned with necessities and commodities, should make an immediate response. There are few signs here that our craftsmen realize the special services that their work could render in these times. One has only to think of the new corps and sections that have been added to the army requiring new symbols and badges, and of the enormous varieties of such things for nurses and hospital attendants, as well as the war badges for the army of munition workers. Then there are the medals and clasps, so terribly earned. What are the art workers of England doing to make these worthy of the deeds they commemorate? Except for one little and quite excellent munition work badge, there is no sign in this big exhibition that the subject has occupied the thought and labour of the members. There is no war medal design in the whole show. The society may protest that the War Office did not come to them for designs. That is true, but there should be evidence here of an attempt to awaken the War Office to what could be done, and to secure the support of the informed public in the matter. The new medals and badges that are officially approved are in most cases lamentable. Something, however, has been done to give dignified expression to the desire of parishes and schools and works to commemorate the names of men who have fallen in the war. Mr. Graily Hewitt has done some five pieces of design and lettering, and there are several good memorial tablets, particularly a tile in colours designed by F. E. Richards. J. B.

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THE INTERNATIONAL SOCIETY OF PAINTERS, SCULPTORS AND GRAVERS.—The autumn exhibition of the International Society at the Grosvenor invites a challenge of the right of the Society to retain any longer the word international in its title. There is hardly a foreign work in the exhibition. The suggestion has been made, I believe, that the Society should at least modify its title while European conditions prevent its shows having an international character. But against that there is this to be said: the International Society Exhibitions are as freely open for the reception of foreign art as ever; in spirit the Society is as international as ever. Further, we see in the paintings of one of its most gifted members the influence of the art of the French Impressionists—more particularly of the art of the Intimists, whose work has only been exhibited to the English public in the Society's exhibitions. The painter to whom I refer is Mr. McEvoy, the case for whose rare art has never yet been fully put to the public. It was of Gustave Ricard—whose work has been seen in this country only at the International—that it was said that in his portraits there was the spiritualization of the external appearance. This phrase very well describes the peculiar character of Mr. McEvoy's achievement. In the British painter's work the success is enhanced by the translucency of the colour. And here I am thinking of his portrait of the Duchess of Marlborough in the present exhibition, the high-water mark of his work in this respect up to the present. Who can look upon this body, like a veil of colour, without a dark note in it, and not think of Turner's art striving upwards to schemes in which all the dross of dark elements falls away? Who will not feel, too, that Ruskin was divining truly in considering colour of this order to be exalted expression? Nothing can be more immaterial in its nature than colour of this kind. It never once reminds us of substance, or of the earth to which all things of substance cling.

Referring to the exhibits in the order in which they interest me, my attention is claimed next by Mr. Sickert's contribution, *Bonne Femme*. Mr. Sickert waits on Nature with a deference that must charm that lady, and she is charming in return. I am convinced that she reserves a secret for such a lover; that something is imparted to a canvas done direct from nature, and not touched away from it, that is ill-described by the word Realism, as we accept it. There are refinements of tone in objects before an artist which cannot be imagined when nature is not present. These create a rare sense of mystery in the canvas where they are represented. And it is where there is mystery that imagination has its home. The perception of these refinements requires the most sensitive touch of brush if it is to pass into expres-

sion; and it is in all that is implied by "touch"—that characteristic so greatly underrated—that we have the soul of Mr. Sickert's kind of art, which is of the Manet-Whistler tradition. In the art of painting now there are really two distinct arts. To that of Mr. Sickert we can oppose that of Mr. Ricketts, Mr. Shannon and Mr. Philpot. For example, there is the latter artist's *Laocoon* here. The beauty that it provides rivals that provided by the attractive surface of an *objet d'art*. The view of his art taken by the painter seems to be that a picture is an *objet d'art*, whatever else in the world it is beside, and that it is also a piece of furniture; for whatever loveliness resides in beautiful finish, in agreeable surface quality, Mr. Philpot's *Laocoon* is to be admired.

Then there is the art of those whom we may call the sorcerers aiming at provoking the imagination of the spectator by artful control of shadow in the picture. Of this school is Mr. Pryde—and in this exhibition Mr. Orpen—with his *The Play Scene, Hamlet*. Mr. Pryde's necromancy fails on this occasion, while Mr. Orpen succeeded in the canvas, now sixteen years old, borrowed from the Slade school. Before a picture called *The Death-bed*, exhibited a year or two ago by Mr. Pryde, one was almost conscious of an apparition, the sound of the passing-bell seemed to reach the ear; before his *Casa Rossa* loneliness took possession of the spectator. But this appeal of the Theatre through the frame requires one thing above everything else: that the machinery shall not creak. In *The Red Ruin*, Mr. Pryde's picture of this exhibition, it creaks rather loudly. The contrivance by which the effect was to be obtained in this instance being too obvious for it to succeed.

T. MARTIN WOOD.

THE INJURED PIAZZETTA CEILING.—It is not many months since *The Burlington Magazine* had to record the destruction, during an aerial attack on Venice, of Tiepolo's great ceiling fresco in the church of the Scalzi (see *The Burlington Magazine*, Vol. XXVIII, p. 121 sq.), and now comes the report of the severe damages caused to another fine Venetian ceiling through the dropping of a bomb on the church of SS. Giovanni e Paolo on the evening of Sept. 12. From the account of the raid, given in the "Times" of Sept. 20, it appears that the projectile penetrated the vaulting of the church and fell in the right-hand aisle close to the vast Baroque monument of the Valier family at the entrance to the chapel of S. Dominic. The ceiling picture of the chapel, the *Apotheosis of S. Dominic* by Piazzetta, was seriously injured by the explosion, which also caused damage to the upper part of the Valier monument—the lower was protected by sandbags; and all the windows in the church were broken. Fortunately, the great window by Mocetto and a follower of the Vivarini in the right transept

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had previously been removed from the church together with many other valuable works of art; as to the picture by Piazzetta, it is stated that it could not be removed, "being painted on canvas firmly nailed to the ceiling by the artist himself". It is a melancholy reflection that this is not, of course, the first occasion in modern times on which a heavy toll has been exacted from the art treasures of SS. Giovanni e Paolo; indeed, our loss of to-day must be deemed slight in comparison with that of Titian's *Death of Peter the Martyr* and Bellini's great *Madonna and Saints*, both of which perished in the fire which ravaged the Cappella del Rosario in August 1867.

Piazzetta's ceiling picture [PLATE] shows a composition boldly carried out in strict *di sotto in sù* perspective and marked all through by that peculiar blending of a Rococo playfulness and frivolity of spirit with a more definitely Baroque loftiness of rhetoric which is so characteristic of Piazzetta. On the left, S. Dominic is being swiftly carried heavenwards by angels, rapturously throwing his arms wide open at the sight of the luminous vision of heaven: all round are seen angels hovering in the air, resting on the clouds in adoration or playing on musical instruments; whilst below, on the right, giddily close to the feigned opening through which the apotheosis is seen, some Dominican friars are seated or standing. In colouring, the whole was delightful, with its exquisite harmonies of luminous rose and amber tints and rich creamy whites, a few deeper or more sonorous notes being struck here and there—e.g. in the blacks of the habits or the blue of one of the angels carrying the saint. Already a hundred years ago Moschini rightly remarked of this painting by Piazzetta that it is "delle poche di lui opere rispettate dal tempo che non vi alzò le tinte".¹ The beautiful monochrome medallions at the corners, containing allegorical figures of *Faith*, *Charity*, *Justice*, and *Fortitude*, were also by Piazzetta. As for the date of this work, I have not been able to ascertain anything definite from the sources of information available to me at the moment: I can only say that it must have been completed between 1705 and 1733, since no mention is made of it in the guide-book entitled "*Il ritratto overo le cose più notabili de Venezia*", dating from the first-mentioned year, whereas it is referred to in a guide-book of 1733.² In all probability, this painting is a work of the early maturity of Piazzetta, who was born in 1682 and died in 1754.

Recent years have witnessed a considerable growth of interest in the masters of the Venetian Settecento. To speak only of the figure-painters,

Tiepolo, Pittoni and Pietro Longhi have been fully discussed, and valuable material for the study of Sebastiano Ricci has also been published. Little has been written of Piazzetta, and yet he is an artist of singular fascination, and also of great interest to the art historian, both as preparing the way for Tiepolo and on account of his connection with the Bolognese school as well as with that interesting Dutch follower of Caravaggio, settled in Venice, Jan Lys. In any account of Piazzetta's work, the ceiling of SS. Giovanni e Paolo would be sure to occupy an important position. We can certainly ill afford to lose any ceiling by Tiepolo; but, proportionately, the value of this *Apotheosis of S. Dominic*, in relation to the other works of its author, is really even greater than that of Tiepolo's Scalzi fresco; for I believe Piazzetta never painted another ceiling.

TANCRED BORENIUS.

"JAPANESE NAMES, AND HOW TO READ THEM" is the title of a volume prepared for publication by Mr. A. J. Koop of the Victoria and Albert Museum and Mr. Hogitarō Inada of Kiōto. It is a manual in dictionary form for reading the Chinese characters in which names, dates, and other information as to provenance are inscribed on Japanese works of art—a very different matter and much more complicated than reading the text of a Japanese book or newspaper. Mr. Koop, having painfully amassed his own material from the beginning, knows the difficulties which a student has to overcome, and Mr. Inada guarantees accuracy from the Japanese side. There could be no better combination for the purpose. The work is intended especially for the uninitiated, and is the first of its kind. It is to be printed by The Eastern Press, Ltd., 3 Chancery Lane, W.C., and full details are set out in the prospectus, which can be obtained, with specimen pages, from the printers or from Messrs. Quaritch, 11 Grafton Street, W. The price to subscribers in advance is 2 guineas, and after publication 3 guineas, both decidedly moderate, considering the immense labour required for compilation. It is to be hoped that learned associations and individual students and collectors of Japanese art will enable this remarkable Anglo-Japanese enterprise to be carried out to publication by subscribing to it in advance. So important a work should surely have been undertaken by the publishing faculty of some learned body, and not have been left to the enterprise of individuals, especially now when one work of this solid nature does more to cement the permanent co-operation of distant peoples in a common purpose than many tons of irresponsible and ephemeral writings. x.

MR. R. PHENÉ SPIERS, F.R.I.B.A.—We have heard with regret of the death of Mr. Phené Spiers, the well-known architect, from 1870–1905 Master

¹ G. A. Moschini, *Guida per la Città di Venezia* (Venice, 1815), Vol. I, pt. I, p. 139.

² [A. M. Zanetti], *Descrizione di tutte le pubbliche pitture della città di Venezia* (Venice, 1733), p. 242.



"APOTHEOSIS OF S. DOMINIC" (SS. GIOVANNI E PAOLO, VENICE)

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of Architecture of the Royal Academy. Mr. Spiers was one of those genuine artists who attained higher distinction by the help and instruction which he gave unselfishly to others, than by any actual artistic achievement of his own. He was all the same a most accomplished artist all round, and one of the most authoritative writers on architecture. He was a friend to every new venture in

the cause of art, and when *The Burlington Magazine* was first started Mr. Phené Spiers was one of the original members of the Consultative Committee. His memory will be fitly preserved by the invaluable collection of drawings of architecture in the Victoria and Albert Museum, which bears his name as a token of gratitude from his old pupils and fellow-artists.

AUCTIONS

CHRISTIE will sell on November 6-8 and December 4-6 the late Sir Trevor Lawrence's collection of Japanese Lacquer. The catalogue has been prepared with great care by Mr. H. L. Joly, and is illustrated by a number of admirable collotype plates. With the exception of two historical pieces, the Van Diemen box described in the last number of this magazine and now in the Victoria and Albert Museum, and the large chest which was sold recently, the whole of Sir Trevor Lawrence's large Japanese collections are included in the present sale. Sir Trevor Lawrence was one of the first amateurs in this country to acquire examples of Japanese art, the formation of his collection having been begun as far back as 1869—some ten years after the treaty relations which opened up Japan to the western world. Though a certain number of works of art, such as netsuke, small carvings and sword furniture, were acquired by the late collector from time to time, it was lacquer that interested him most, and it forms the bulk of his collection. Almost every species of small article to which lacquered decoration was applied is to be found in the collection; while every method of technique in gold *takamakiye*, *togidashi*, in *Somada* and *Shibayama* work, which mark the sumptuous productions of the last two hundred years, is represented in it. The collection, however, contains none of those severe and simple models executed prior to the middle of the 17th century, and but few dating from the great Genroku period—the types of lacquer preferred by the Japanese themselves. The rich and elaborate work of the 18th and 19th centuries found favour with the earlier collectors like Sir Trevor Lawrence, for the very reason that in the 'seventies and 'eighties it was practically the only lacquer in the market. Of recent years western taste in lacquer-work, as in old masters and other works of art, has shown itself rather in the direction of "primitives"; though this, it is true, is often enough not so much a mere question of personal preference as a matter of fashion, in the setting of which the dealer forms no inconspicuous factor. The Japanese, for their own part, having ceased to sell, are now buying back not only their earlier pieces but those *tours de force* of technical skill which they parted with too rapidly in the

days when the country was first opened to foreign intercourse.

SOTHEBY, WILKINSON AND HODGE will sell from 20 to 24 November the 2nd portion of Major P. W. P. Carlyon Britton's cabinet of Anglo-Saxon and Norman coins, consisting mainly of a series of silver pennies. The first portion was sold during 5 days before the outbreak of the war, which delayed the sale of the present portion, and it is interesting to note that Messrs. Sotheby consider that "after two years it has now become clear that works of art command a ready market, and that, in spite of the war, prices are not only maintained, but often exceed the pre-war level". Silver and copper Northumbrian coins and the earlier lots of the penny series are to be sold on 20 Nov.; the series is continued to Cnut (1016-1035) on 21 Nov.; from Harold I (1035-1040) to William the Conqueror, Michaelmas 1077, on 22 Nov.; from Michaelmas 1077 to Michaelmas 1128, with some 2 dozen lots from that date to 1131 (Henry I) on 23 Nov.; and the remainder of that type to Henry II, 1189, on 24 Nov.; and 16 plates, No. xx to xxxvi, accompany the catalogue, which is priced at 2s. 6d. The catalogue is very fully drawn up, with exhaustive descriptions of every lot. The compilers draw especial attention to the following: pennies of Offa and his queen, a rare halfpenny of Ælfred, a unique penny of Howel the Good, a fine series of mints of Æthelred II, Harold I, Edward the Confessor and Harold II, a fine collection of William I and II coins, and of Stephen, many unique and unpublished coins of Henry I, a rare penny of Henry of Blois, of Matilda, of Prince Henry, of Eustace, heir of Stephen, and of others, and three examples of the coinage of the Empress Matilda.

SOTHEBY, WILKINSON AND HODGE will also sell, 7 and 8 November, the 3rd portion of Mr. John Pearson's library, consisting of over 350 lots of books, bindings and illuminated MSS, illustrated in the catalogue (price 2s. 6d.) by many well printed colour-, collotype-, and half-tone plates. The late announcement of this sale precludes a more detailed notice.

HODGSON, 115, Chancery Lane, will sell, 29 and 30 November, the 2nd portion of the late Mr.

Auctions

A. M. Broadley's library, which was more particularly noticed in July. A Napoleon series (Lots 48-176) contains elaborately "grangerized" copies of "Juliette Recamier, her salons and society", and Rose's "Life of Napoleon" extended to 28 fol. volumes; a Naval history series (Lots 177-252), Report of the Byng trial, Clarke and McArthur's "Life of Nelson" and Broadley's "Three Dorset Captains," also "grangerized", the last with special reference to Mr. Thomas Hardy's "Dynasts". These will be sold on 29 Nov. The second day's sale is taken up with a Military series, including Wheeler and Broadley's "Napoleon and the Invasion of England" doubled by "grangerizing", "British Chaplains in Paris", "Pitt in Caricature", "Napoleon in Caricature", a series on Prisoners of war, and on Wellington, almost all of which are more or less thoroughly "grangerized". Most of the volumes have especial current interest, and probably no owner of a library has so much enhanced its sale value as the late Mr. Broadley.

MARSEILLES, 9 RUE CHÂTEAUREDON, Me. G. Guy (Comm. Pris.), M. Ch. Dalson (Exp.). The collections of a semi-anonymous owner (M. le comte de D . . .) will be sold November 7-11. An interesting illustrated catalogue reaches us too late for more than a rapid glance. The collection contains pictures, drawings, engravings, furniture, sculptures in wood and stone, ceramics, fans and other *objets d'art*. Among pictures, French pictures of the 17th and 18th century prevail, but there are 39 Flemish, Dutch or German, 18 Italian or Spanish, and 27 drawings or engravings of various schools. The rest of the collection is almost entirely French. Among the pictures, No. 71, *The Dead Christ*, ascribed to Van der Weyden; and No. 36, *The Elect and the Damned*, ascribed more hazardously to Hieronymus Bosch; No. 48, a Flemish 15th-century triptych, attract attention. From the small number of references to exhibition catalogues, the collections do not seem to be so well known as the illustrations represent them to deserve.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

CAMBRIDGE, UNIVERSITY PRESS.

WRIGHT (C. Octavius) and RUDD (W. Arthur). *Model Drawing, geometrical and perspective, with architectural examples*; xviii+245 pp., 97 fig.; 6s.

CECIL PALMER & HAYWARD, Oakley House, Bloomsbury St., W.C. BAKSHY (Alex.). *The Path of the Russian Stage, and other Essays*; xxiii+239 pp., 12 illust.; 7s. 6d.

GRAFTON AND CO., Coptic House, W.C.

RAVINA (A. E.). *The Romance of a Raphael, a study of the portraits of Vittoria Colonna*; 64 pp., 12 illust.; 5s.

WM. HEINEMANN, 21 Bedford St., W.C., and Philadelphia.

The Allies' Fairy Book; with an introduction by Edmund Gosse, C.B., and illustrations by Arthur Rackham, 6s.

BOSANKO (W.). *Collecting old lustre Ware*; xv+112 pp., 46 illust. ("Collector's Pocket Series"); 2s. 6d.

HODDER AND STOUGHTON, Warwick Square, E.C.

The Poetical Works of John Keats; ed. Laurence Binyon; Critical Essay, Robert Bridges, Poet Laureate; 9 illust. in col., Claude A. Shepperson; 51+179 pp.; 6s.

HOEPLI, Milan.

(1) MELIS-MARINI (Felice). *L'Acquaforte, manuale pratico*; viii+170 pp., 10 tav., 15 prove origin.; L. 3.30: (2) GIANNINI (G. Guido). *Il Dilettante Legatore di Libri, con brevi cenni storici*; xii+258 pp., 109 incis., 27 tav., 2^a ed., ampl. e corr.; L. 4.50 ("Manuali Hoepli").

JOHN LANE, BODLEY HEAD, W., and New York.

GALLATIN (A. E.). *Certain Contemporaries, a set of notes in art criticism*; viii+63 pp., 25 illust.; 10s. 6d.

LEE WARNER (Medici Society), 7 Grafton St., W.

"*Memorabilia*"; gen. ed. G. F. Hill; first issue, 7 titles (107, 108, 112 to 116), 12 illust. each; 1s. 6d. each. *All these numbers are edited by Mr. G. F. Hill, Mr. C. J. Holmes, Mr. C. H. Collins Baker, or Mr. E. G. Gardner, whose names speak for their works.*

MACMILLAN AND CO., St. Martin's Street, W.C.

GROOT (C. Hofstede de). *A Catalogue raisonné of the works of the most eminent Painters of the 17th Century, based on the Work of John Smith*; (Assist.) Karl Lilienfeld, Heinrich Wichmann, Kurt Erasmus (trans. and ed.), Edw. G. Hawke (Rembrandt and Nicolaes Maes); vol. vi, xi+638 pp.; 25s.

STEPHENS (Winifred), ed. *The Soul of Russia*; xvii+307 pp., 16 illust. (In aid of the Fund for Russian Refugees, administered by the General Committee of the

All Russian Union of Zemstvos, President, Prince G. E. Lvov.) 10s. 6d.

An attractive album of essays and poems in English, by many Russian and English contributors, illustrated mainly by Russian artists.

JOHN MURRAY, 30A Albemarle St., W.

MITTON (G. E.). *The Lost Cities of Ceylon*; xvi+256 pp., 38 illust., 4 maps; 10s. 6d.

KEGAN PAUL AND CO., Broadway House, 68-74 Carter Lane, E.C.

BRANGWYN, A.R.A. (Frank). *Belgium*; 52 illust., with text by Hugh Stokes and introduct. by Paul Lambotte; xvi+144 pp., 10s. 6d.

Incompletely noticed, by error, last month.

SALVAT Y CA. S. EN C., 220 Call. de Mallorca, Barcelona.

PIJOAN (Jose). *Historia del Arte, el arte al travers de la historia*; t. iii, 528 pp., 37 lám., 718 fig. [each vol. 25 fr.].

The final volume of Señor Pijoan's very original and comprehensive history.

SAMPSON LOW, MARSTON AND CO.

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THE WOMAN WHO FOUND THE CHILD OF GOD IN THE TEMPLE

THE VIRGIN AND CHILD, BY PIERO DI COSIMO

PIERO DI COSIMO'S tondo of the *Virgin and Child*, until lately in the collection of Mr. A. E. Street, is a work which takes such high rank among its author's productions, that the accompanying reproduction [PLATE], for which we are indebted to the courtesy of Messrs. Duveen, is sure to be welcome to the readers of *The Burlington Magazine*. It is a good many years since the picture was last seen in public—in 1904, at the Winter Exhibition of Old Masters at Burlington House—although students have long been able to turn to the excellent reproduction of the painting which is included in Dr. Knapp's monograph on Piero di Cosimo of 1899. The picture has been so fully discussed and appreciated by previous writers, that any comments on it now are almost bound to take the character of recapitulation or repetition. Its nearest kin among the works by the same artist is undoubtedly the tondo in the Dresden Gallery, representing the *Holy Family*; the affinity is most strikingly evident both in the general character of the design and the relation of the figures to the space as well as in the individual forms—the similarity between the Infant Christ here and the two children in the Dresden picture is particularly close. In the present picture Piero appears, however, very definitely under an influence, of which one does not feel the presence in the Dresden picture—

the influence of his slightly older contemporary, Lorenzo di Credi; although whatever Piero has borrowed from Lorenzo di Credi, he has made quite his own by rendering it expressive of his own intense and personal feeling—temperamentally, indeed, no two artists were probably ever more unlike than Piero di Cosimo and Lorenzo di Credi. Speaking of influences, it is generally recognized that Piero di Cosimo was affected by the example of the art of Hugo van der Goes as known to him through the great Portinari altarpiece; and Dr. Knapp is probably right in tracing the unusual motive of the Virgin just about to join her hands in prayer to impulses received from the Portinari picture, where a similar motive occurs twice. The style of the picture, so admirably spaced within the round, is marked by a noble austerity which later was to vanish from the art of Piero to a considerable extent; and of the points which help us to form an idea of the place of this picture in the evolution of Piero, may be instanced the drawing of the ox here if compared with the ox in the *Adoration of the Infant Christ* at Berlin. No appreciation of the Street picture would be complete without a reference to the marvellous delicacy and sensitiveness of the painting of the flowers in the foreground. The picture is painted in oil, and its superb preservation is a point which strikes every observer.

ENGLISH PRIMITIVES—III

BY W. R. LETHABY

THE MASTER OF THE WESTMINSTER ALTAR-PIECE

AT Westminster Abbey is preserved a very remarkable composite work of several small paintings combined in an elaborate tabernacle-frame, gilt and set with inlays of glass and imitation cameos, of the very finest style of the 13th century. This is the retablo which has already been mentioned.

The tabernacle obviously imitates, in the honest old imitation which was admiration, the larger goldsmiths' works of the time, and the inlays of glass closely resemble enamels. There are five divisions disposed according to Gilbert Scott's plan thus: 4 | 5, 6, 7, 8 | 2, 1, 3 etc. [FIG. 1]. In the centre is Christ standing blessing with the right hand and sustaining the universe with the other [PLATE, B]. On either side are the Virgin and S. John, who bear palms in their hands and bow their heads in reverence [FIG. 4]. Compartment

5, 7, 6, 8 contains four small star-shaped panels containing subjects from the *Miracles of Christ* [FIG. 3], and 4 has a standing figure of S. Peter, who holds two great keys in one hand and points to them with the other [see our FIG. 2]. The sinister end compartments doubtless contained other miracles, and a figure of S. Paul, but these are destroyed. The paintings are badly injured, but the four large figures and three of the miracles can easily be imagined as complete. A careful copy of the S. Peter made nearly a century ago belongs to the Society of Antiquaries, and this by their kindness

we are allowed to reproduce [PLATE, A]. There is a small water colour of the central Christ in the Burges collection at South Kensington, and some accurate woodcut illustrations,

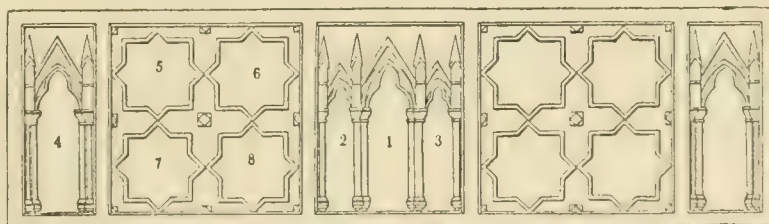


FIG. 1.—ORIGINAL PLAN OF RETABLE; THREE FIRST DIVISIONS ALONE REMAINING

here reprinted,¹ were given in Gilbert Scott's "Gleanings", with a minute description by Burges. It seems first to have

¹ The original blocks have been kindly lent by Messrs. Parker, of Oxford.

English Primitives

been mentioned by that first of modern antiquaries, Vertue, who in 1736 described it in "Archæologia" as—

A long piece curiously wrought, fixed over the press where the effigies of the ragged regiment are placed. I do not think it was made for the place, but probably for the great altar. Every part is richly wrought and gilded, many parts being set with stones of beautiful colours and glass painted with gold. It must have been a most costly piece of work.

In 1827 Blore, the surveyor for the fabric, brought it to the notice of the Society of Antiquaries, who had several water-colour copies of details made by Stephanoff. One of these is the figure of S. Peter mentioned above; the others have disappeared. At this time it was much in the state it now is, for of the seven divisions "two on the right have been partly obliterated by being covered with white and black paint". Blore had it protected by the case. It was noticed as a fine work by Gage Rokewode, and Eastlake (1847) described it as—

remarkably well designed and carefully executed . . . worthy of a good Italian artist of the 14th century. . . . If the



FIG. 2.—END COMPARTMENT, DEXTER SIDE OF RETABLUM. S. Peter

artists were English, the execution proves that painters of this country were sometimes quite equal to those of Italy.²

It then attracted the notice of Viollet-le-Duc as "an object probably unique in Europe", and in his "Mobilier" he gives an admirably bright little engraving of the *ensemble*. A coloured illustration from a beautifully accurate copy by Mr. Tristram of one of the miracle panels was given in Vol. I of the Walpole Society's publications.

The painting has the appearance of being done in true egg-tempera with extremest skill in handling. The absolute certainty in the execution and the amazing power of expression clearly show the hand of a great master.

Burges speaks of the central figure being "the Saviour as Creator", and of S. John's palm he suggests that it was that of the Virgin which he carried at her funeral. The scheme rather appears to me as the glorified Christ sustaining the redeemed universe, together with pictures of His earthly ministry, or as a title *The Ministry and Glory of Christ*. The

² He believed it was executed in England, but evidently inclined to the thought that the artists were foreign. He notes that the coloured glass was set over metal foils.



FIG. 3.—MEDALLIONS, DEXTER SIDE OF RETABLUM. 5, *Raising of Jairus's Daughter*. 6, *Christ healing the blind man*. 7, *Obliterated*. 8, *The feeding of the 5,000*



FIG. 4.—CENTRAL COMPARTMENT OF THE RETABLUM. 1, *Christ*. 2, *The Virgin*. 3, *S. John*

[From "Gleanings from Westminster Abbey"; G. Gilbert Scott, R.A.; 2nd edition; J. H. and J. Parker, 1863.]



(A) S. PETER. DRAWING BELONGING TO THE SOCIETY OF ANTIQUARIES



(B) CHRIST BLESSING, CENTRE FIGURE. FROM A PHOTOGRAPH

attendant figures of Mary and John carrying their palms of victory and their worshipping attitudes would be congruous with this view. Similar figures of the Virgin and S. John appear in many French tympana and in some English wall paintings immediately right and left of Christ in Doom subjects. Mâle remarks on the lack of representation of the "infinite and eternal" heaven, but says that the teaching on the subject was that

After the Judgment the world will be renewed, all the disorders born of the Fall will disappear, and the ancient harmony of the universe will be re-established. The elements will be purified, water which was sanctified by Christ will become clearer than crystal, earth will bloom with unfading flowers, and the bodies of the righteous will become glorious.

The wonderful little sphere carried by Christ, with its waters and trees and sky and birds all fair and sparkling clear, seems to be a microcosm of such a new order. The presence of S. Peter in the altar-piece is, of course, obvious, for Westminster is pre-eminently the abbey of S. Peter; but the way in which he seems, not merely to carry the keys as an emblem, but to call special attention to them, would well fall in with the interpretation suggested, one of those keys admitted to this paradise.

Two other somewhat similar examples of the *Adoration of Christ* can be brought forward. In the great rose window of the N. transept of Lincoln Cathedral, Christ, vested all in white, is enthroned in the centre, unmarked with the wounds, and with hand raised in blessing; around Him is a worshipping host, and then four angels swinging censers. This is surrounded by a row of stars, and outside is a separate cycle of Christ and the Doom. In the centre then we have a pre-Dante heavenly rose.³ Again, on the Daroca cope, a beautiful English work c. 1300, there is a set of Creation panels ending with the Sabbath rest,⁴ and a series of Redemption panels ending with angels adoring Christ, who carries the sphere of the world, on which is planted the Cross—the Eternal Sabbath and the Redeemed World.

The series of the Miracles is equally remarkable. Mâle says again—

The miracles which fill so large a part in the art of the catacombs—the healing of the man born blind, the raising of the widow's son and of the daughter of the Centurion—rarely or never appear in 13th-century art.

There seems to be no room for doubt that the Westminster tabernacle picture was the retable of the high altar. Burges noticed the fact that it was exactly the same length (10 ft. 11 in.) as a plain recess in the altar screen, although much stress could not be laid on this, he thought, as the side

³ My reading of this subject agrees with Winston's. It is perhaps an open question whether this glass is English or French.

⁴ The fine mid-13th-century Canterbury Bible at the B.M. (Burney, 3) has the Seven Days of Creation, in which the Sabbath rest is represented by two similar figures from whom the Dove proceeds—a Trinity.

of the screen towards the choir was a plaster restoration of a 15th-century work ("Gleanings", p. 106). Scott, however, in the same volume (p. 68) pointed out that this restoration followed the ancient forms, and when in 1866 he re-restored this screen he found "a recess intended, no doubt, for a rich retabulum, and this has been restored".⁵ Viollet-le-Duc claimed our wonderful altar-piece as French work, but Burges argued against this. When I first studied it I was inclined to think it was French, but on finding that ornamental borders imitating Cufic writing had been used in England as well as in France, I assigned it tentatively to Master Walter of Durham—"we may at least say that the altar-piece was known to the Master of the Painted Chamber".⁶

The question has been reopened and closed to my mind by the study of two splendid Psalters written at Paris for S. Louis and his sister about 1260. One of these has been published by M. Omont, and the other, now possessed by Mr. Yates Thompson, has been edited by Mr. S. C. Cockerell. These books follow the use of Paris, and have Ste. Chapelle calendars. The whole style of the miniatures, the setting of the subjects in architectural framework, and the types of the figures and ornament so closely resemble corresponding features in our retable that I now see in it a work in the tradition of the Ste. Chapelle, the very pinnacle of Gothic art, "the blossoming Holy Thorn". The architectural detail, the gables with crockets (Ste. Chapelle crockets), and the pinnacles painted as if pierced *au jour* are "French and fine". The form of the pinnacles, the way in which they rise above the columns, and the manner in which the arches and gables spring from them are very like details drawn in the two MSS. The pictures in the MSS. and those of the retable are on burnished gold backgrounds. The tall statures, simple, stately draperies, the grouping and poses of the figures, the types of heads with sprightly faces and very fair curly hair, the liking for coif headdresses, and most notably for half-averted faces, are common features.

The narrow gold borders of the draperies and special forms of garments and ways of wearing them should also be compared. In the *Miracle of the Raising of the Daughter of Jairus* members of the family by the bed are very fashionably attired, and one figure wears a *Bliant*; this was a sleeved surcoat having additional arm slits, so that the garment was usually worn with the sleeves hanging loose from the shoulders. This was a Paris fashion of the time of S. Louis, and appears three times in his Psalter in Paris (XI, XXII, and LXXVIII).⁷ The coverlet of the bed in this picture is lined

⁵ Scott's *Recollections*. The Islip drawing also shows that there was a bare space, apparently a recess, above the altar.

⁶ *Westminster Abbey and the Kings' Craftsmen*, 1908.

⁷ It was also worn in England.

English Primitives

with vair, and there is a similar covering in one of the Psalters. An apostle in the *Curing of the Blind Man* wears his mantle over his head, as does another figure in the Paris MS. (LXV). The palms carried by the Virgin and S. John on the retable closely resemble those borne by the martyrs in Mr. Yates Thompson's MS.; so do the keys of S. Peter, and the following correspondences in the ornamental details may be noted: similar "mosaic" backgrounds of red and blue octagons

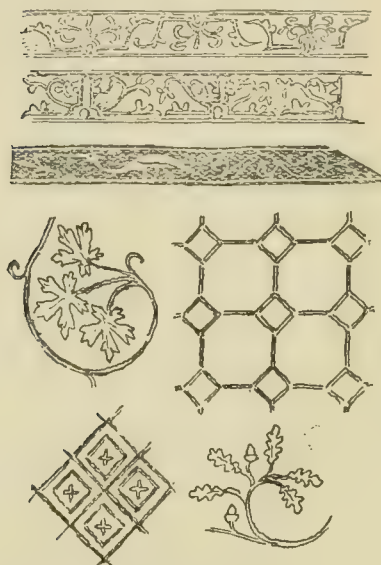


FIG. 5.—DETAILS FROM RETABLE FOR COMPARISON WITH MSS.

and squares (on the retable of glass, in the Paris Psalter painted), which are foundations for gold ornaments: a network of lozenges with another lozenge in each containing a cruciform ornament; diaper decorations of lozenges filled with fleurs-de-lis; scrolls of sharply drawn vine and oak⁸ in raised gold on bright blue grounds (on the retable the ground is blue glass, in the MSS. the ornament seems to imitate such work); "Cufic" decoration;⁹ the use of long lizard-like dragons, the tails of which scroll into foliage; in the MSS. there are sometimes two of these dragons following one another, on the retable there are four on the border of each side of the gable, and they are so much alike in both cases that they might be the work of the same artist [FIG. 5]. These resemblances taken together are convincing.

The use of incrustations of coloured glass adorned with patterns in raised gold was especially developed at the Ste. Chapelle. Speaking of such decorative applications of glass, Viollet-le-Duc writes:¹⁰

The Ste. Chapelle is a perfect example. The arcade at the base of the interior walls contains paintings; the backgrounds of one part of these are filled with blue glass laid over silver leaf and picked out on the surface with very fine gilt ornaments. The glass of strong tone, with the silver shining through, and worked over on the surface with gold, is like enamel. The grounds of the carved and gilt angels are also of blue glass ornamented with foliage or trellises of gold.

⁸ In the Paris MS. there are a few oak-leaves mixed with the vine-leaves.

⁹ On this decoration see an interesting note by Mr. Cockerell.

¹⁰ *Dictionnaire de l'Architecture*, Vol. I, p. 39.

Sometimes white glass was applied over delicate paintings, which thus were made to resemble enamels. At S. Denis exist fragments of an altar of which the background was entirely covered with white glass over paintings almost as delicate as those of manuscripts. These processes were in use more particularly in the epoch of S. Louis. There exists in the church at Westminster a great retable of the 13th century which belongs to the French school of this time, and which must have been made in the Ile-de-France.

The source of this kind of work is evidently to be found in the idea of the Ste. Chapelle itself. It must have been conceived in the conferences between S. Louis and his architect as a shrine for the Crown of Thorns; this, indeed, has often been said, but I don't know that the full meaning has been seen. Hence all this gilding,¹¹ hence the incrustations imitating enamels. The type of the tabernacle work of our retable set with short lengths of painted glass definitely imitating enamels is closely like the splendid shrines of goldsmiths' work preserved at Rouen and Evreux. Several of the strange features of the retable appear elsewhere at Westminster, but hardly in other places in England, and the presumption is that at Westminster such details were absorbed from the retable.

The craftsmanship of the Westminster altarpiece is of unmatched perfection. As Rokewode said—

The folds of the drapery are better arranged than those which are found on the figures of the Painted Chamber, and there is a more sober tone of colouring throughout and an olive complexion that time could hardly have given.

Of French 13th-century painting Woermann says—

The French were the first to open up new paths in painting as well as in architecture. Towards the middle of the 13th century a new and peculiar style of manuscript painting developed itself in France, at first especially in Paris, which was the centre of learning. . . . The peculiarity of the new style which arose under Louis IX consists in sharpness and dexterity of drawing, which enables the artist to get tenderness and distinctness in drawings on a small scale. . . . The figures are slender, gentle in action, and a little swaying in carriage. . . . The new style appears fully developed in the Psalter of S. Louis. The conceptions are fresh but wanting in vigour; the treatment is crippled by the conventionality of court manners and a deportment refined to the point of affectation.

This describes very exactly the temper of the Westminster painting. The figures stand well on a plot of ground, not merely on an edge; their gestures are easy and eloquent. The group of clamouring people at the *Distribution of Loaves* is admirable, so is the anxious family of Jairus.¹² The apostles in the background of the *Curing of the Blind Man* are wonderfully designed as a group of interested spectators; the one on the

¹¹ On the original decorations see a MS. paper by Mr. A. Poynter at the R.I.B.A. They must have been executed c. 1250. We are told that when Henry III was in Paris in 1254 he spent much time in the Ste. Chapelle and other churches, and a poem of the time says he would have liked to carry off the Ste. Chapelle in a cart!

¹² Burges says that Christ in this scene carries a cross. I believe He only points upwards. The Virgin also pointed upwards.

right bends over in an attitude of anxious attention. The head of S. Peter is a remarkable piece of painting; the brows are wrinkled, the ears are well drawn, so are the eyes; even the "crowsfeet" are made out. The veil over the Virgin's head is painted with great delicacy. Our altar-piece is the work of a great artist; the painter must have been the world master of the moment. Everything points to its having been wrought in the royal workshops in Paris, and draws us to the conclusion

that it may have been a gift from S. Louis specially devised for the splendid new abbey being built by his "cousin" of England. There is about these scenes and figures a spirit of ecstasy and yet of high-bred sobriety which must embody something of the mind of the saint-king himself.

The Master of the Westminster Altar-piece, the oldest and most perfect of French primitives, can have been none other than the chief of the palace atelier in Paris about the year 1260.

SHAKESPEARIAN DRESS NOTES—II

BY F. M. KELLY

"With ruffs and cuffs and farthingales and things".
Taming of the Shrew.

B.—FARTHINGALES

"What compass will you wear your farthingale?"
Two Gentlemen of Verona.

THE farthingale, I should incline to believe, is one of those things which "every schoolboy knows". Yet I suspect the inadequacy of so many writers on costume springs from too ready an assumption of knowledge on the reader's part, a natural tendency on the part of a man genuinely conversant with any given study. The farthingale (or verdingale), then, may be said to be the ancestor of the later crinolines and bustles, as of their predecessors the 18th-century hoop-petticoat (Fr. *panier*) and the late 17th-century *cul de Paris*. The original Spanish or "long" farthingale was a petticoat into which were quilted one or more hoops for the purpose of distending the over-ample skirts of the period. Presently the word was applied more loosely to any contrivance analogous in object.

The true farthingale—Sp. *verdugado*, Fr. *vertugade*, *vertugalle*, *vertugadin*—was of Spanish origin, and widened gradually from the waist to the hem, where it reached an imposing circumference¹ [PLATE, A]. Judging by the date, this must refer to the Spanish type. This type, if we trust pictorial evidence (not unsupported by documentary witness), was known in France and England before 1550.² A number of portraits

of the time of Edward VI and earlier portray skirts whose width at the base and absence of folds clearly postulate some such underpropping. Yet even by Queen Mary's time it would appear that the *verdugado* was scarcely acclimatized, inasmuch as we have it on record that the Spanish nobles who flocked hither for the marriage of the queen with Philip II found matter for mirth in the awkwardness with which our gentlewomen managed their farthingales. The ladies of the Peninsula remained faithful to this older or funnel-shaped farthingale well into the 17th century, although elsewhere it had long been superseded by the French variety. The nobility of Austria, Bavaria and South Germany also, in a great measure, clung to the Spanish example in this as in other details. In certain parts of Italy, too (e.g., the Two Sicilies, Genoa³ and Bergamo) the same rule holds. The hoops of the epoch of Queen Anne and George I and the early Victorian crinoline are its lineal descendants.

The French farthingale (or *hausse-cul*) *per contra* reached its maximum expanse immediately round the hips, whence the skirt dropped vertically⁴ [PLATE, B, C, D, E]. This was the "short" farthingale.⁵ Normally it seems to have been

³ Vandyke's Genoese portraits—of Paola Adorna, the Marchesa Brignole Sale, etc.—show the sitters quite Spanish in this as in other details.

⁴ 1595, Gosson, *Quippe for Upstart New Fangled Gentlewomen*: "These hoops that hippos and haunch do hide And heave aloft the gay hoyst traine".

1611, Robert Richmond, prefatory verses to Coryat's *Crudities*: "Drest like a French fem in a farthingall too,

Whose clothes about the bumme tuckt like a bundle Doe make her stand for France . . ."

1599, *Shoemaker's Holiday*:

"Art thou acquainted with never a farthingale-maker? . . . I must enlarge my bum, ha! ha!"

1688, R. Holme:

"Bearers, rowls, fardingales are things made purposely to put under the skirts at their setting on at the bodies, which raise up the skirt at that place to what breadth the wearer pleaseth and as the fashion is".

⁵ Moryson reports (*Itinerary*, 1607-1617) that the German women of his day, married and single, adhered to the old-fashioned farthingales "hanging about their feet like hoops" which ours had discarded in favour of "short fardingals about their hippos".

¹ 1599, Minshew, *Spanish Dictionary*: "Verdugado—a verdingall reaching to the feet, a long verdingall".

1611, Cotgrave: "Basquine—a Vardingale of the old fashion, or a Spanish Vardingale".

1635, Monet, *Parallèle*: "Vertugale, vertugadin—cote de femme bandée et tandue d'un cercle en bas".

1562 (probably composed earlier), J. Heywood: *Proverbs and Epigrams*:

"Alas! poor farthingales must lie in the street,
To house them, no door in the city made meet.
Since at our narrow doors they in cannot win,
Send them to Oxford at Broadgates to get in".

² 1552, Latimer in a sermon mentions: ". . . Verdingales and such fine gear".

1548, Hall, *Chron. Hen. VIII*: "Eight ladies . . . with whoopes from the wast downward".

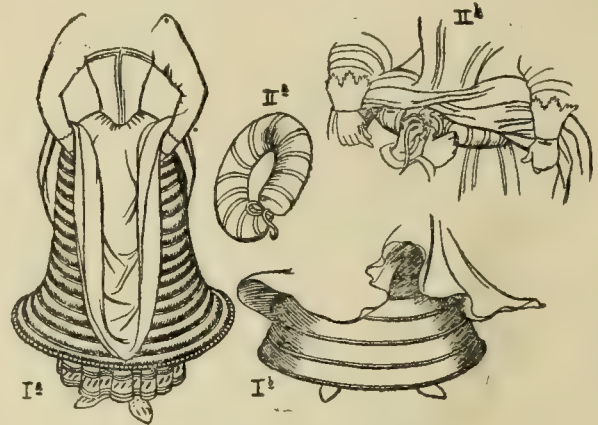
1550, Crowley, *Epigrams*: ". . . with whoopes at the skyrte".

Shakespearian Dress Notes

a padded roll or bolster encircling the hips beneath the skirt.⁶ Cotgrave apparently doubts its claim to the name "farthingale" at all.⁷ This type first appears between 1570 and 1580, and is particularly familiar to us from the (later) portraits of Elizabeth, of Anne of Denmark and Marie de Médicis. A similar effect was often attained by a hoop or framework of whalebone or similar material about the hips.⁸ It is, of course, often practically impossible to guess the nature of the substructure from portraits, effigies, etc. This farthingale is the variety in which Sir Roger de Coverley's great-great-grandmother was depicted in the family portrait gallery.⁹ A frequent feature of the skirts worn with these "drum"-shaped farthingales was a flounce of the same material projecting horizontally on top of the roll in ruff-like pleats.

The French farthingale may fairly be accounted the prototype of the mid-Victorian "bustle". It was, in effect, a bustle so prolonged as to completely encircle the hips. The true bustle, bearing out the skirt behind only, appears at the latter part of the 17th century,¹⁰ and was known in France as the *cul de Paris*. We also hear of the "Scots farthingale", but I have not found evidence sufficient to justify me in pronouncing on its distinctive characteristics. I should incline to think it in some sort analogous to the French variety.¹¹ Illustrations of any kind of farthingale divested of its over-skirt are very rare, but two invaluable instances have supplied the material of the FIGURE. No. I is taken from Joris Hoefnagel's prospects of Bourges (FIG. 1b) and Orléans (FIG. 1a) in Braun and Hogenberg's "Præcipuæ Civitates Orbis Ter-

rarum" (ed. 1599, Vol. II). The points to note in this are (1) the close similarity of the farthingale (in 1a the wearer is raising her skirt with both hands) to the later crinoline, and (2) the skimpy under-petticoat just peeping out beneath. This is a true *verdugado*. No. IIa and b show the *haussecul*, and its adjustment, from an anonymous Dutch or Flemish print of about 1610. In



I, VERDUGADO FROM HOEFNAGEL'S "PROSPECTS", (a) "OF ORLEANS", (b) "OF BOURGES". IIa, "HAUSSECUL", (b) ITS ADJUSTMENT, FROM A DUTCH PRINT c. 1610

the verses accompanying the original this farthingale is termed *cachenfant*. The term *hoche-pli* was a term in use for the farthingale among bourgeoisie, according to Cotgrave.

In conclusion, may I be allowed to refer to a curious point not strictly within the purview of my subject? We have seen that the Spaniards and their imitators clung with characteristic conservatism to the old funnel-shaped *verdugado* long after fashionable Europe had discarded it for the *haussecul*. Presently, by a curious revulsion, just about the time when fashion had renounced every kind of farthingale, the ladies of the Peninsula brought in—under the name of *guardinfanta*—a more monstrous form than all, so frankly preposterous as to disarm criticism. The *guardinfanta* anticipates the vast side-hoops which became all the rage in France and England about the middle of the 18th century, and lasted (at least at court, balls and routs) till the Revolution. In this the expansion was entirely lateral. Catherine of Braganza and her suite landed in England so appalled, to the surprise of Pepys and Evelyn,¹² while in France Mme. de Motteville comments on its enormity as displayed by Maria Theresa, bride to Louis XIV, and her ladies. Willoughby noted it in Spain,¹³ and Lassels, voyaging through Italy,

⁶ 1578, H. Estienne, *Deux Dialogues*, has an admirable description of the *hausse-cul*, which he describes as "embourremés sous leurs robes, lesquels font paroître leur personne depuis la ceinture en bas beaucoup plus grosse qu'elle n'est". He says they completely encircled the figure, and aptly compares the effect, surmounted by the long, wasp-waisted bodices, to "une perche plantée au milieu d'un tronc d'arbre".

⁷ 1617, Minsheu, *Ductor*: "A role to wear under women's gowns, a French verdingale—G., *hausse-cul*".

⁸ 1603, Florio's *Montaigne*: "... trunksleeves of wyre, and whalebone bodies, backes of lathes and stiff, bumbasted verdugals . . ." This must have been the type of vardingale which Bulwer had in mind when he termed (1653, *Pedigree of the English Gallant*) the bombasted trunkhose "a kind of verdingale-breeches".

⁹ 1611, Cotgrave: "*Hausse-cul*—a French vardingale; or (more properly) the kind of roll used by such women as wear (or are to wear) no vardingales".

¹⁰ 1599, *Micro Cynicon*—*Six Snarling Satyres*:

"Placing both hands upon her whalebone hips,
Puft up with a round circling farthingale".

¹¹ *Spectator*, July, 1711:

"... my grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they were in a go-cart".

¹² 1683, *England's Vanitie*:

"... a farthingale placed behind like a rudder or stern".

¹³ 1605, Dekker, *Eastward Hoe*:

"Is this a right Scot[-tish farthingale]? Does it clip close and bear up round?"

Mary Stuart's inventories mention "bowtis of quhaill horne for farthingales".

¹² 1662, Evelyn, *Diary*, mentions the Portuguese ladies' "... monstrous fardingales or guardinfantas . . ." Pepys (May 1662) notes these as a "strange dress".

¹³ 1664, Francis Willoughby, *Voyage through Spain*: "... great Vardingales, standing far out at each side . . ." He says with these it was necessary to negotiate the average doorway sideways.



(A) ISABELLA CLARA EUGENIA (THE PRADO)



(B) THE PERFECT WIFE. (MR. FROMLEY-MARTIN)



(C) ANNE OF DENMARK (DUKE OF BEDFORD)



(D) ANNE VAVASOUR (VISC. DILLON)



(E) QUEEN ELIZABETH (VISC. DILLON)



(F) MARIA OF AUSTRIA (THE PRADO)



(A) CHRIST, AFTER MICHELANGELO



(B) LAOCOÖN, AFTER THE 16TH-CENTURY SCULPTURE



(C) BACCHUS



(D) PAN



(E) OLYMPIAN APOLLO



(F) AFTER THE FARNESIE HERCULES



(G) HERCULES AND TELEPHUS

Shakespearian Dress Notes

mentions it as in great vogue at Genoa.¹⁴ It is of constant recurrence in the works of Velazquez,

¹⁴ 1670, R. Lassels, *Voyage of Italy*, describes the *grandes dames* of Genoa "like the Donnas of Spain in Guardinfantas; that is in horrible overgrown Fartingals of Whalebone, which being put about the Waist of the Lady, and full as broad on both sides as she can reach with her hands, bear out her coats in such a huffing manner that she appears as broad as long". A little further he mentions one of steel. The work was published posthumously, the good father dying in 1668. Referring to the tight "Spanish breeches" in use at this date, he humorously surmises the ladies' great guardinfantas have borrowed most of the requisite stuff for their lords' breeches. It may be of interest to note here that, whereas the Spaniards of the 16th century seem to have been identified with the bumbasted, paned and wide-based "trunk-hose" type of breeches, by the middle of the 17th century they became noted for the tight fit of their breeches. Cf. Wycherley's *Gentleman Dancing-master*, 1672.

NOTES ON THE MUSEO NAZIONALE OF FLORENCE—II BY GIACOMO DE NICOLA

A SERIES OF SMALL BRONZES BY
PIETRO DA BARGA



HERE was in Rome in the second half of the 16th century no more eager collector of antiquities than Cardinal Ferdinando de' Medici. The collections of the Bishop of Pavia, of the Della Valle, and of the Capranica passed one by one into his possession to join other superb pieces in forming the great collection of his villa on the Pincian. Many sculptures of world-wide fame were already in hands too tenacious for the cardinal to hope ever to be able to acquire them; for instance, the *Laocoon* and the other statues of the Belvedere, the superb marbles which the Baths of Caracalla had yielded to the Farnese. In such cases the cardinal contented himself with having copies made—not full-sized copies like those now in the Louvre, which Primaticcio executed for Francis I, but fine statuettes on a very much reduced scale, which served both to give some idea of the originals and to decorate the lintel of a doorway or ornament a "studiolo". And of these little copies he had many made. For this purpose solely, perhaps, he kept in his service a sculptor called Pietro da Barga.

We know nothing of this artist patronized by Ferdinando de' Medici except the references to him in an "Inventario di Guardaroba" of the cardinal's from 1571 to 1588, drawn up in Rome and now preserved in the long series of the Medici inventories in the State Archives of Florence. Müntz, who published the documents,¹ printed with slight variations here, was not concerned to verify even whether some of the bronzes executed by Pietro da Barga might still exist in their original place—that is to say, in the Museo

whose immortal *Las Meninas* shows front and lateral views of it [PLATE, F].

These, broadly speaking, represent all the classes of farthingales. There are necessarily a number of minor variants and intermediate forms, notably what one might call a bell or dome shape. But these, in the lack of documentary evidence, can only be studied in individual pictorial examples. Once more I beg to refer the reader to the collections cited in my earlier article, "Doublet and Hose" (*Burlington Magazine*, June 1916). The portraits by the Pourbuses, Antonio Moro (Mor), A. Sanchez Coello, Pantoja and Suttermans will repay study, as will the prints of Hendrik Goltzius, Crispin de Passe, Elstracke and Miereveldt.

Nazionale at Florence, which is the part-heir of the Medici collection. Nor did other students trouble about the matter.² So that Dr. von Bode quite recently gave as anonymous³ a *Laocoon* of the Bargello which is without doubt Pietro da Barga's, as we ascertain from the "Inventario". The documents are as follows:—

Uno Crocifisso dauorio o Alabastro di p. 1 incirca con Croce debano fattoci m^o Pietro da bargha scultore di S. S. Ill^{ma} Addi 27 di Aprile [1574] . . .⁴

Otto figurette di Bronzo Alte palmi .1^o incirca che .1. ercole .1. Apollo .1. Adone .3. Bacchi .1. gladiatore .1. fauno Pesorno in tutto fattoci m^o Piero da bargha scultore di S. S. Ill^{ma} Addi 27 di L^o 1575 . . . lb. 34.4.

Un Satiro di metallo con una panier d'uee in Capo Cauato da quel della ualle auuto da mes. Pietro da bargha p^o lb. . . . auuto adi 10 di luglio 1576. . . .

Una figura duno Aci di metallo che siede con zampogna di sette canne p^o lb. . . . auuto da detto mes. Pietro adi 10 detto. . . .

Una fighura di metallo detta Comodo con un puttino im braccio p^o lb. . . . auuta da d^o mes. Pietro adi 10 detto. . . .

Un Bacco di metallo con una tigre che sappicca a uno albero p^o lb. . . . cauato da quel della ualle auuta da detto mes. Pietro adi 10 detto. . . .

Ecc.—Un Cristo cola Crocie im braccio di metallo p^o lb. cinque on. III auuto da mes. pietro da bargha scultore disse esser ritratto da quel della Minerua adi 6 di nouembre 1576. . . .

Uno Erchole di metallo p^o lb. cinque on. VIII auuto da mes. Pietro detto disse esser Ritratto da quello del Cardinale Farnese adi 6 detto. . . .

Un Laoconte con sua fig.¹¹ di metallo p^o lb. dodici on. VI auuto da mes. Piero detto disse esser ritratto da quello di belvedere. . . .

Ecc.—Una fighura di metallo a giacere detta Crepuscholo auuta da S. S. Ill^{ma} Consegno mes. Pagolo Banchelli disse essere stata gittata da mes. Bast.^{no} tragitt.^{ro} su modelli di mes. Pietro da Bargha scultore adi 28 di febbraio 1576 . . .⁵

² The cartellini of the Museo alone had identified five or six small bronzes.

³ W. Bode, *Die italienischen Bronzestatuetten der Renaissance*, Berlin, I, Taf. lxxxv.

⁴ Firenze, A. S., *Guardaroba*, lxxix, c. 33.

⁵ Bastiano "tragittatore"—that is, founder—had also made, at the order of Cardinal de' Medici, a silver statuette of S. John the Baptist intended for a gift to the church of S. John Lateran (*Guardaroba*, lxxix, c. 420). This statuette also was probably modelled on Pietro da Barga's.

¹ E. Müntz, *Les Collections d'Antiques des Médicis au XVI^e siècle*, in *Mémoires de l'Académie des Inscriptions et Belles Lettres*, 1895, pp. 144, 147-149.

Notes on the Museo Nazionale of Florence

Una figura di metallo a giacere detta Aurora p^o lb. 7 on. 9 auuta da S. S. Ill^{ma} Consegno messer Pagholo Banchelli come sopra adi detto. . . .

Una figura di metallo ritta detta netunno in una mano un tridente e ne l'altra una branca di Coralli p^o lb. tre on. III auuta da S. S. Ill^{ma} come sopra adi detto. . . .

Una figura di metallo ritta detta plutone con la forcha in mano e col Can cerbero p^o lb. quattro auuta da S. S. Ill^{ma} come sopra detto di. . . .

Dua figure di bronzo a giacere p^o lib. 16 che una detta aurora e una Crepuscolo dette S. S. Ill^{ma} a mes. franc^o silua porto detto per ord^{no} del sig^r Pompeo dal monte m^o di Cam^a che disse che S. S. Ill^{ma} gliene daua alincontro di dua fatte simile ma minore che haueua auute da lui piu [anni?] fa e conseq^{te} a m^o Iacopo [zucchi] pittore per lo studiolo che fa Adi 14 daprile 1572. . . .

Ecc.—Una figura di metallo di p. 1 $\frac{1}{2}$ inc^a dun sileno con Baccho in braccio mandata chome sopra [a firenze a quella guardaroba : 26 nouembre 1588]. . . .

When the subjects of these bronzes are indicated too vaguely, such as a *Hercules*, an *Adonis*, a *Faun*, they cannot always be identified. On the contrary, some that are very well known are sufficiently identified by the title, *Il Crepusculo*, *L'Aurora*, the *Christ of the Minerva*, the *Laocoon*, the *Farnese Hercules*. In other cases identification is possible because the descriptions are detailed. The *Satyr with a basket of grapes on his head* of the Della Valle collection is, assuredly, one of the two *Pans* which came originally from the Della Valle collection, and have stood since 1734 in the court of the Capitoline Museum.⁹ Aci (or Ati, as some other writers and documents of that time write) seated playing the pipe, can be no other than the *Olympus* here represented alone, but oftener with Pan beside him.¹⁰ The *Comodus* with an infant (*Hercules*) in his arms was known during a certain period as the *Hercules and Telephus* which from the time of Julius II stood in the Belvedere of the Vatican collection.¹¹ Finally, the *Bacchus* with a tiger hanging on to a tree, of the Della Valle collection, corresponds perfectly with the *Bacchus* (No. 66) of the Uffizi, which actually belongs to that collection.¹²

We have, then, at least nine subjects of small dimensions, each weighing only a few pounds,

⁹ The words "come sopra" authorize us to retain also the *Aurora*, the *Neptune* and the *Pluto* among the models of Pietro da Barga.

¹⁰ *Guardaroba*, lxxix, c. 36. The *Aurora* and the *Crepusculo*, which are here said to be assigned to the painter Jacopo Zucchi, an assistant of Vasari's, and also protected by Cardinal Ferdinando, are almost certainly the statuettes executed three years before Pietro's. The "studiolo" of Lo Zucchi is mentioned elsewhere in the *Inventario* (c. 68). It is said that it was ornamented with twenty-four statuettes in gilt bronze, among which were also the *Night* and the *Day*. The collaboration of Pietro in the "studiolo" was probably not confined to the *Crepusculo* and *Aurora*.

¹¹ *Guardaroba*, lxxix, c. 36-36b. Pietro da Barga is not called here the author of the *Silenus and Bacchus*, but, as we shall see, a statuette of that subject is his, and therefore the document may be taken to refer to that.

¹² Michaëlis, in *Jahrbuch des Archäologischen Instituts*, 1891, p. 158, and fig. 5.

¹³ S. Reinach, *Répertoire*, T. I, p. 413; T. II, V^o I, p. 70-71.

¹⁴ Michaëlis, *art. cit.*, p. 31.

¹⁵ *Documenti inediti per servire alla storia dei Musci d'Italia*, Vol. IV (1880), p. 380.

which we know for certain were executed in bronze, by Pietro da Barga, that is to say the *Crepusculo*, the *Aurora*, the *Christ* by Michelangelo [A], the *Laocoon* [B], the *Farnese Hercules* [C], the *Pan* of the Capitol [D], the *Olympus* [E], the *Vatican Hercules and Telephus* [F], and the *Uffizi Bacchus* [G]. Now, all these subjects, except the first two, exist in the collection of small bronzes in the Bargello, and are grouped together by community of external dates and by their stylistic characters. All are about 30 cm. high; with the exception of the *Christ* of the Minerva, all are varnished with green and partially gilded (the hair and beards, the plinths, etc.); all come from the old Medici foundry, as the record of them in the inventories assures us; and—what is the most important point—all are obviously works by the same hand. These are, therefore, the statuettes by Pietro da Barga of the "Inventario di Guardaroba" of 1571-1588 [PLATE I, A-G].

The group thus documented must be considered a part only of a series, also in the Bargello, to which belong several other reproductions, almost all from the antique, in dimensions, technical peculiarities and form, absolutely akin to those of the first group. Such are another copy, but with a black patina, of the Capitoline *Pan*, a *Hermes* (from the so-called *Antinous* of the Belvedere), a *Bacchus* (from Michelangelo's), another *Bacchus*, a *Dancing Satyr*,¹³ a *Silenus and Bacchus*, and an *Andromeda* [PLATE II, H-O].

Besides this series we may attribute to the same artist certain other bronzes of the museum. The *Farnese Bull*, the *Flora*, a *Rape of Proserpine*, and a *Mars* [PLATE III, P-S]. The attribution of the *Mars* will cause some surprise, because it has hitherto passed for a work by Giambologna.¹⁴ But of the so-called *Mars* by Giambologna it is only a weak copy, as we are convinced by comparing it with another example of the bronze which the museum possesses in the Carrand collection. In particular, the general movement of the two figures is different. In the Carrand example, the length of the stride, 11 $\frac{1}{2}$ cm., the right arm which grasps the sword stretched far behind the body, the left foot alone planted on the ground in advance, give *élan* to the action which the warrior is about to take; in the other example the parting of the legs reduced to 9 cm., the raising of the arm with the sword to the height of the flank, the left foot on precisely the same plane as the right, render the figure straighter and firmer. Other relevant differences are in the anatomic treatment, which is much more robust in the first figure; in the expression of the heads, imperious in the Carrand

¹³ When we remember the archæological terminology of the cinque- and seicento we may doubt what the statuette described as a *Faun* in the first document reproduced, may be.

¹⁴ A. Desjardins, *La vie et l'œuvre de Jean Bologne*, 1883, p. 135.



(H) PAN



(I) HERMES



(K) BACCHUS AFTER MICHELANGELO



(L) BACCHUS



(M) THE DANCING SATYR



(N) SILENUS AND BACCHUS



(O) ANDROMEDA



(D) AFTER THE FARNESE FLORA



(Q) THE RAPE OF PROSERPINE



(R) AFTER THE MARS BY JOHN OF BOLOGNA



(S) AFTER THE FARNESE BULL



(T) WOUNDED GAUL (COLLECTION OF SIGNORA FINALY, FLORENCE)

Notes on the Museo Nazionale of Florence

example, as if surprised in the other; and in the detail of the beard and hair, which are more ordered and more accurately chiselled in the Carrand bronze. This is by Giambologna and corresponds perfectly with the known replicas;¹⁵ the other is a far from faithful copy of it. That it is a copy by Pietro da Barga we are told by the differences from the characteristics of Giambologna which I have noted, differences which are moreover characteristic of Pietro. External evidence of this is given by its also being tinted green according to Da Barga's preference, and by their being placed together, not perhaps by chance, in the inventory of 1769 under the same number, 2661, with eleven others of the statuettes by Pietro previously entered.¹⁶

The Rape of Proserpine (59 cm. high, including the base) has the original green varnish hidden with a black coating given it perhaps to match it with another bronze of the museum, *Bacchus and Paniscus* (No. 138) to which it may have been the fellow. The base in bronze, hollow, is contemporary. Thus it can be easily recognized in the group described in the "Inventario Guardaroba" of 1587-1591: "Un Erchole et una Proserpina di bronzo con Cerbero in basa di bronzo tondo".¹⁷ The *Proserpine* conforms to the type of the series by Pietro da Barga: the mouth with thick lips and as it were detached from the face, the nostrils spreading, the hair in masses without inherent life, clinging to the nape of the neck, and raised high about the forehead. In the *Pluto* the frowning eyebrows produce at the root of the nose that curious angry expression that we see in the *Laocoon*, in both the *Pans* and in other examples.

In the *Flora* (38 cm. high) there is more composure in the figure, and more classic regularity in the lineaments, but the draping, especially at the back, so arbitrary in the movement and so flat, sometimes as if stuck to the body, reproduces the draping which is observable here and there in the statuettes of the series and is better developed in the *Antiope* and in the *Dirce* of the *Farnese Bull*.

Now this group, tinted green like the *Flora*, I have not included in the series only on account of its dimensions (45 cm. high, the base 37 x 35 cm.), but the correspondence of the single figures is complete, even in dimensions; and there is nothing to oppose the belief that it was made to accompany any one of the statuettes of the series.

With this series is also to be placed the only work that I can yet attribute with certainty to Pietro da

Barga outside the Bargello¹⁸; that is a little bronze tinted green, representing a combatant¹⁹ fallen on the ground with a stone in his right hand and the gesture of still defending himself from his enemy with his left arm upraised, which is to be found in Signora Finaly's fine collection in Florence [PLATE III, T].²⁰

Now we know a little more of Pietro da Barga than the documents told us. He is one of the numerous artists, of whom the renaissance is full, who popularized classic art. Except the *Christ* of Michelangelo, the other works all relate to mythology, and are almost all copies of the antique.

Rome was, therefore, for Pietro, a Tuscan, an ideal residence for his work, and the same is true of the more immediate atmosphere in which he lived, the court of the Cardinal Ferdinando de' Medici; and the numerous commissions which he there received possibly determined his artistic bent.²¹

His reputation was indeed less than that of Pier Jacopo Alari Bonaccolsi, for instance, who had served the Gonzaga at Mantua in a similar capacity. Pietro's art is certainly on a lower level than Bonaccolsi's, and we should be disposed rather to place it on a par with Baccio Bandinelli's, if that artist did not still enjoy at the present time some of the extraordinary over-estimation bestowed on him by the contemporaries of Michelangelo. At any rate, Pietro da Barga did not compromise the good taste of the Medici cardinal. He rendered the antique which he had to copy with precision and with sufficient fidelity, sometimes simplifying the model, but not—as often happened—allowing himself to be led away by the necessary work of reconstruction to interpretations of too arbitrary a character. His reductions from the antique, therefore, sometimes reach the highest documentary value for archaeologists. Archaeologists ought to profit more than they do by the enormous material that the renaissance produced for the glorification of Greek and Roman art. All those copies of statues and reliefs not only reveal the taste of the time in

¹⁸ I dare not assert from the reproduction alone that the small bronze from Michelangelo's *Aurora* in the Vienna Museum (J. v. Schlosser, *Werke d. Kleinplastik in d. Sculpturensamm. d. Allerh. Kaiserh.*, Wien, 1910, I, Tav. xxvi, and p. 9) is by Pietro, and thus the one modelled by him and cast by Maestro Bastiano, as the documents say, but it is probable. It certainly has that affinity with Pietro which is not to be found in the other three known examples of the *Aurora* in bronze in the Louvre (Migeon, *Catalogue des Bronzes et Cuivres ect.*, 1904, No. 135, 138, Coll. Thiers, No. 78).

¹⁹ It is probably the statuette recorded in the first document as "un gladiatore", a title common with writers of the cinquecento for fighting figures.

²⁰ I take this opportunity of offering my warmest thanks to Signora Finaly, who has most kindly allowed me to reproduce this bronze.

²¹ Besides the commissions cited, we must suppose that he had received many others, since the documents for three years call him "scultore di Sua Signoria Illustrissima". He might easily have also often applied himself to the restoration of antiques.

¹⁵ Bode, *op. cit.*, Vol. III, Taf. cxciv.

¹⁶ "Dodici Statuette di Bronzo moderne sul Modello d'antiche, tinte di verde, con capelli dorati, una delle quali e' il Gruppo di Laocoon" (Galleria degli Uffizi, "Inventario del 1769, Bronzi, No. 2661). The twelve statuettes can easily be found comprised in this number transferred from the inventories to the preceding. They are those reproduced here [B-G; J-M; S].

¹⁷ Müntz, *op. cit.*, p. 155.

Notes on the Museo Nazionale, Florence

the preference of one subject to another, and the culture of the time in the titles given to the subjects by writers, and the restorations made by artists; but a copy which can be dated may also often circumscribe the period within which the original was brought to light by excavation. If the original is lost, the copy gives a representation of it almost always faithful, and at any rate the only one that we now possess. If the original has suffered, through successive restorations, transformations which make it hardly comprehensible to us, the copy, by giving us the state nearer the time of its re-discovery, may restore to us the type with closer approximation to the truth,²² and a copy may tell us even more of the original. It ought not then to be considered lost labour to seek to trace a classicizing subject of the renaissance to its classical source, and when that is found, to institute comparison between them.

The greater part of the examples from which Pietro da Barga's bronzes derive is, as we have seen, well known.²³ From the courtyard of the Belvedere was copied the *Laocoon* already restored in the right arm by Montorsoli; the *Hercules* and *Telephus* with the slightest variations as regards the restoration (the right arm with the club), also by Montorsoli; and the *Hermes* from the so-called "*Antinous*", now wanting the right arm and the left hand, but completed downwards, in 1560,²⁴ in the manner seen in the version by Pietro da Barga and many other examples of the cinquecento. The collection of the Della Valle furnished the two *Pans* from one of the *Pans* now at the Campidoglio, simplified by omitting the kid and slightly overloaded by placing in the left hand a festoon of fruit instead of bunches of grapes (the whole of the left arm and the right are restorations); the *Bacchus* with the *Panther* from the marble now in the Uffizi (No. 66), which differs from the copy in that the panther holds a grape in its teeth, and is less slim in the body; the *Olympus*, whose prototype is now also to be found in the Uffizi (No. 203), and from whom he differs only in the form of the syrinx and in his manner of holding it.²⁵ The Palazzo Farnese gave the most famous pieces, all afterwards removed to the Museo Nazionale of Naples: the *Hercules*, the *Bull*, the *Flora*. The

Hercules is, we may say, the same in the reduction and in the original. The *Bull* presents in the bronze the suppression of various accessories (animals, etc.), and a very different pose of the figure of Amphion, who clutches the bull with arms outstretched, instead of bent, and holds his body drawn back instead of inclined towards the beast.²⁶ In the *Flora* of the Bargello the left forearm is bent and the hand carries a garland of roses, while in the Naples marble the forearm is lowered and the hand holds a bunch of flowers. The marble was restored both in this forearm in 1797 by Carlo Albacini and Filippo Tagliolini, who gave it its present appearance, and also by Guglielmo Della Porta at the end of the 16th century. Nothing is more likely than that we have in Pietro da Barga's bronze the *Flora* according to the restoration by Della Porta.²⁷

Also from Farnese marbles can be derived the *Bacchus* [PLATE II, L] and the *Dancing Satyr* [M], the statuette which, for the gracefulness of the modelling, the vivacity of the movement and expression, the preservation of the gilding and the green varnish, is the most charming of the series. The *Satyr* might derive from the *Satyr with the Infant Dionysus* on his shoulders of the Museo Nazionale of Naples,²⁸ since, when the latter group is considered without the Dionysus, it entirely conforms with the little bronze. And the *Bacchus* might derive from another statue of Bacchus of the same museum, with the torso nude, looking at the grapes which he holds in his raised right hand, and (the sole notable difference from the bronze) with the left arm bent, holding a tazza.²⁹ Certainly the modifications which Pietro da Barga might have introduced into the copies do not exclude the hypothesis that others instead of the two at Naples may have been the examples chosen from the very large number which reproduce types of Bacchus and of a satyr.³⁰ But the Naples marbles belonged formerly to the Farnese collection, from which, as we have seen, our sculptor drew largely, and besides they present more resemblance than the rest to the two little bronzes. There can be no doubt—notwithstanding the replicas—of the version which served for the bronze representing *Silenus with the child Bacchus* [PLATE III, N]. It is the group of the Louvre which came from the Villa Borghese, and has the little Bacchus posed as in the bronze, while in the

²² As the restorers of antiques had sometimes little scruple in increasing the actual injuries of a statue or relief before adapting their own interpretation to it, we must not only be able to distinguish their additions to the original, but we must know the state in which the original was when it was re-discovered.

²³ I cannot point to any antique prototype of the *Andromeda*; and the *Rape of Proserpine* is clearly inspired by Giambologna.

²⁴ Michaëlis, *art. cit.*, p. 35.

²⁵ That the Uffizi and the Della Valle *Olympus* are of the same type is shown, among other evidence, by the "Inventario di vendita (1584) della collezione Della Valle", which cites: "Un Faunetto a sedere che sona, la testa moderna il resto tutto antico, con tutte le sue membra" (*Documenti inediti per servire alla storia dei Musei d'Italia*, IV (1880), p. 381).

²⁶ The little bronze at one time adorned the Villa Medicea at Artimino.

²⁷ The supposition can be confirmed by other reproductions of the *Flora*, which must be sought in the sketch-books of artists.

²⁸ A. Ruesch, *Guida del Museo Nazionale di Napoli*, p. 78, No. 253.

²⁹ Idem, *op. cit.*, p. 84, No. 266.

³⁰ For the *Dancing Satyr* see especially two examples in England reproduced by Reinach (*Repertoire*, I, p. 404, Nos. 4 and 7); and for the *Bacchus* two in England and one in the Villa Massimo (*Repertoire*, I, p. 376, No. 6, 411, No. 8, 386, No. 7).



(A) THE LOVERS. ASCRIBED TO TITIAN. (H.M. THE KING, BUCKINGHAM PALACE)



(B) THE LOVERS. COPY BY AMEROGIO EGINO. (SIGNOR CEREZA, BERGAMO)

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groups at Munich ¹ and in the Vatican ² Bacchus raises his left hand from the shoulder of Silenus, and with the right thrown behind his arm, raises his right leg.³

The little bronze of the Finaly collection is derived, with slight modifications, from the statue of *The Gaul* in the Museo Archeologico of Venice, represented wounded, in the act of falling backwards, with the left arm raised in self-defence and the right hand on the ground supporting the body.⁴ As is well known, this *Gaul*, two other figures also at the Palazzo Ducale, and various additional statues scattered about the museums of Naples, the Vatican, the Louvre and Aix, are the remnants of a copy in marble of the four bronze

¹ Furtwängler, *Beschreibung d. Glyptothek*, 1910, No. 238.

² Amelung, *Sculpturen des Vatik. Mus.*, I, p. 16, Tav. 2.

³ The Villa Medicea, on the Pincian, also had an exact copy of the group in bronze, which is the one now on a landing of the stairs of the Uffizi.

⁴ Reinach, *La représentation des Galates in Revue Archéologique*, 1889, I, p. 12, fig. 5.

groups which Attalus, king of Pergamus, dedicated in the Acropolis of Athens to celebrate the wars against the Giants, the Amazons, the Persians and the Gauls. The three marbles at Venice presented to the Venetian Republic by the Patriarch of Aquileia, Giovanni Grimani, in 1586,⁵ must have left Rome, where at the beginning of the 16th century they had been with the others of the group, only a few years previously, if it had been possible for Pietro da Barga to have copied one of them.

A fair number of bronzes here find their author; a small personality, Pietro da Barga, here takes his modest place in the history of the arts. An example is thus given of the manner in which an artist of the renaissance understood, copied and reunited antique art; and the services to art of a Medici Cardinal and Grand Duke are thus extended.

⁵ Valentinetti, *Marmi scolpiti del Museo Archeologico della Marciana di Venezia*, 1866, p. 99.

THE LOVERS, BY TITIAN; A NOTE BY LIONEL CUST

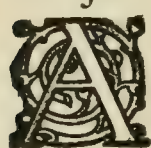
IN a former number of this magazine (May 1906) an account was given of the much damaged picture in the royal collection at Buckingham Palace attributed to Titian or Giorgione. Since the issue of this article and the plate which accompanied it the picture at Buckingham Palace has been repaired and several disfiguring repaints removed; the third figure in the background has been recovered, and the value of the composition restored [PLATE, A]. It is evident that the original painting enjoyed much notoriety in Italy, and continued to be a subject for copyists of various dates. The versions enumerated in this article comprised, besides that at Buckingham Palace, the well-known version in the Casa Buonarroti at Florence, by some believed to be the original painting, and a third, which came originally from a collection at Pesaro, and was formerly in the collection of the King of Holland. This third version is probably that in the possession of Mr. Godfrey Clark at Tal-y-Garn, Llantrissant, Glamorgan, whose father, Mr. George T. Clark, F.S.A., obtained it through Sir Henry Layard. A new version of this painting has recently been discovered, and is in the possession of Signor Cereza at Bergamo; this version is of special interest as

being a copy signed by Ambrogio Figino (1550-1595), and evidently copied from the version now at Buckingham Palace [PLATE, B]. This discovery is the subject of an article in "Emporium", an artistic periodical published at Bergamo, for April 1916, in which the London, Florence and Bergamo versions are all reproduced. The writer, Signor Achille Locatelli Milesi, recognizes the subject as a Giorgionesque composition, and is disposed to look upon the London version, which he only knows from the reproduction, as the most important of this series, although he thinks all these versions are based on some unknown original.

He quotes for comparison the *Madonna with S. Ulfus and S. Bridget* in the Prado at Madrid, which is generally accepted as an early work by Titian in his Giorgionesque period, in which the types have much resemblance to those in *The Lovers*. He gives good reason for thinking that the version in the Casa Buonarroti is a copy of the same date as the original copy by Figino at Bergamo. The version at Tal-y-Garn would seem to be a good Italian copy of the same date. The evidence rather goes to support the version at Buckingham Palace as the original by Titian, which Van Dyck saw and noted at Venice in 1622.

TWO ENGLISH PORTRAIT-PAINTERS

BY J. D. MILNER



AMONG the minor English portrait painters of the 17th century unrecorded in Walpole's anecdotes, T. Leigh appears to have remained forgotten until 1866, when the National Portrait Exhibition revealed a specimen of his work in the portrait of Robert Davies of Gwysaney, lent by Mr. Whitehall Dodd. My attention was recently drawn to another painting, a portrait of an unknown lady, by this artist in the possession of Colonel Mulliner [PLATE, B]. The lady here illustrated wears a black dress and white lace collar; lace-edged bows of faded greenish-blue and a small mauve and yellow flower pattern enliven the bodice, while a small patch of similar ribbon nestles among her dark curls. Her necklace of oblong rubies, garnished with pearls, displaces the usual monotonous row of pearls worn at this period, an amber curtain breaks the warm dark background and the artist's autograph with flourishing capitals and the date "A^o 1643 T. Leigh fecit" is clearly visible on the right. The canvas has suffered from overcleaning, but the picture is still not unattractive. Though lacking his masterly skill, the painting shows the influence of Cornelius Johnson in the pale complexion ever so lightly tinged with pink, in the bluish-grey half tones, and in the drawing of the curls.

A third portrait, also of an unknown lady, signed and dated "AN^o 1634, Lee pinxit", belonging to Mr. Ratcliff, of Topsham, has been suggested as the work of T. Leigh [PLATE, C]. This painting I have not seen, but submit for comparison a photograph taken of the picture *in situ* and a copy of the signature, kindly lent me by Mr. Quarrell (FIGURE).

Although the difference of spelling might be regarded as an orthographical eccentricity of the period, and Lord Dillon furnishes an illustration

of this by the many variations he has found in the spelling of his ancestor, Sir Harry Lee's name, the dissimilarity of the signatures is so marked that I hesitate to support the suggestion. Moreover, the style of this work and the drawing of the eyes show even more of Johnson's influence than the two later examples.

Of T. Leigh, no biographical details, and no other works than those I have mentioned, are apparently known. It is curious that both the later paintings are signed and dated in the same manner, and they suggest that Leigh, who might previously have been employed as an assistant to Johnson, was now emboldened by the master's departure from England to assert himself as an original portrait-painter.

Another 17th-century portrait-painter of whom apparently nothing is known, except the work here illustrated, is J. Dugy [PLATE, A]. This portrait of an unknown lady recently bequeathed to the National Portrait Gallery by the late Mr. L. O. Pike, who purchased it as representing "Elizabeth Steuart, Mother to Oliver Cromwell" at the Duke of Fife's sale at Christie's in 1907, was accepted for the reference library as the only known example of an unrecorded portrait-painter. In a black hood and black dress, turned up in front to show an orange-vermillion petticoat, she stands holding a rose in her right hand, beside a covered table of the same dull olive-green as the curtain. The style is unknown to me and unlike English painting; it might be that of a foreign artist temporarily resident in this country. The peculiar bluish tint of the eyeballs, the dark slaty blue of the black dress, the dull green of the table and curtain, and even the name suggests the Flemish, Dutch or perhaps the Northern French school. It is signed on the right in small dark letters "J. Dugy pinxt 1629"; the only person of this name mentioned in the dictionaries of artists is J. L. Dugy, a French engraver working in 1760.

THOMAS CHIPPENDALE AND GEORGE HEPPLEWHITE BY HERBERT CESCINSKY



THE research of the last ten or fifteen years regarding the work of the famous designer-craftsmen of the 18th century in England has succeeded in reversing the positions of Chippendale and Hepplewhite as far as originality of inspiration is concerned. We have been so accustomed to associate furniture styles with names (some merit appears to have been assigned to Queen Anne herself), and even more with published design-books, that much of the fine mahogany furniture made between 1735 and 1750 has been hitherto assigned to Thomas Chippendale, in nearly every

instance, in spite of the fact that we have no reliable data regarding the S. Martin's Lane workshops prior to the publication of the first edition of the "Director" in 1754. With Hepplewhite's "Guide", on the other hand, being a posthumous work—published by his widow under the style of "A. Hepplewhite and Co."—we are equally prone to under-estimate the influence of the Cripplegate cabinet-maker himself during the years when he was producing fine furniture and, in all probability, preparing the designs and plates for the "Guide". The Hepplewhite style is frankly evolutionary—as every manner other than the



(A) UNKNOWN LADY, BY J. DUGY (NATIONAL PORTRAIT GALLERY)



(B) UNKNOWN LADY, BY T. LEIGH (COL. MULLINER)



(C) UNKNOWN LADY, BY T. LEIGH (MR. RAICHE, TOPSHAM)



(A) PRE-CHIPPENDALE WALNUT CHAIR OF THE 1730-40 PERIOD



(B) COMMODO-CHEST IN HEPPLEWHITE'S FRENCH MANNER

Thomas Chippendale and George Hepplewhite

absurd must be—and many of the “Guide” designs were the common property of the trade before and after Hepplewhite’s death. The most original of the Hepplewhite patterns were those in his French manner, the more meritorious as they afforded exceptional opportunities for the display of skill in the making and veneering of “bombé” surfaces.

I am able here, by the courtesy of Messrs. Gill and Reigate, to illustrate two very instructive examples from the stock of their American house. The first is a walnut chair of a general style and form which would readily be dubbed “Chippendale”, even by many who are well acquainted with the furniture of the first half of the 18th century. At the outset it may be remarked that the use of walnut instead of mahogany has no special significance in establishing a date. The latter wood was costly in comparison until the latter half of the 18th century, owing to heavy duties and other causes which suggest themselves in the case of a new wood, and the figured varieties were not imported to any extent until about 1765. In a chair the opportunities for the display of figure or markings on wood were few, and the design of this example, with its pierced back splat, shows that even such as might have been possible were deliberately dispensed with. We can, therefore, consider this chair from exactly the same point of view as if it were in mahogany instead of walnut. It is with details of form and ornament only that we are concerned.

It is difficult, judging by these criteria, to assign a later date than 1735 to this chair, unless it were a late copy of an earlier fashion; and even this would be immaterial, as we are, and must be, concerned with *the dates of the inception of fashions, and not with the actual dates of manufacture*. No other logical system of dealing with the furniture of the 18th century is possible, in the absence of exact data regarding the origin of each example, facts which are rarely forthcoming. A detailed examination of this chair will be instructive. The flattened top rail of the back replaced the Queen Anne hoop towards the end of the reign of George I, when the fashion of finishing the junction of top rail and outside baluster in a spiral whorl sweeping round inwards and backwards also came into existence. The piercing of the back splat replaced the solid veneered splat of the early walnut years at about the same time, and the form of the double-8 interlaced with a diamond was a favourite detail from 1730 to 1735. The well known set of chairs in the Dublin Museum of Science and Art are examples of this device in the piercing of chair backs, one which was used indiscriminately in conjunction with either the hooped back or the straight top rail. The ball-and-claw foot is another pre-Chippendale detail,

one which was rarely illustrated, but frequently used after 1750, in spite of many attempts to introduce a new fashion.

So far, in this chair we have discovered no detail of later date than 1740, and it must be remembered that *it is the latest detail which establishes the date of an example*. An old fashion can be perpetuated; a new one cannot be anticipated. When we turn from the details which we have already considered to those of the arm, with its curved support, the scallop shell in the centre of the top rail, the seat rail and the knees of the front legs, the early date of this chair is conclusively established, as far as its fashion is concerned. These are early Georgian walnut details, and this “Chippendale” arm-chair must be referred to a date some fifteen years before we have any actual knowledge of Thomas Chippendale himself, if we disregard the many romantic stories and fables which have been written and published about the great craftsman.¹

The second illustration shown here is a commode, or low chest of drawers, veneered with mahogany, banded with rosewood, and inlaid with stringing and marqueterie. The style is that of the French manner of Hepplewhite, and the date of the piece is undoubtedly prior to the publication of the first edition of the “Guide”. The fashion of this French “bombé” veneered furniture, frequently mounted with chased and gilded brass mounts—or-moulu—was a general one from 1765 to 1780, and we know that Chippendale made some pieces in this style, adhering very closely to the original French models. The chest illustrated here, however, is quite in the Hepplewhite manner, the inlaid “buttons” in marguerite form, from which the swags depend, showing the influence of Robert Adam as rationalized by cabinet makers such as Hepplewhite and his school. The handles, which are original, are in the same fashion, and were evidently designed for the piece to which they are affixed.

This French Hepplewhite furniture, inspired from Régence rather than from Trianon sources, is very rare, compared with other examples of the same date, and if fine workmanship be any criterion—and work of the highest quality is always the exception, never the rule at any period—must have been sparingly made, which would account for its rarity at the present day. It was also probably made for wealthy landed families, in whose possession it would remain comparatively unaffected by the changes which have condemned so much of the fine furniture of the 18th century to the scrap-heap or the auction saleroom.

¹ The latest contribution to Chippendale lore is from an American author. Thomas Chippendale opened a tea shop in S. Martin’s Lane, where he at one and the same time sold furniture to his patrons and dosed them with tea and cake!

LETTER

PORTRAIT OF FRANCESCO SFORZA

GENTLEMEN,—May I be permitted to draw attention, in your columns, to the iconographical importance of the "portrait bust of an elderly warrior", in Mr. P. A. B. Widener's collection, which Mr. Berenson attributes to Francesco Bonsignori (1455?–1519) in the recently issued catalogue of the Italian and Spanish works in that collection?

Mr. Berenson is inclined to identify the elderly condottiere as a Gonzaga—"he is not to be identified with any known Gonzaga, and yet he most likely was one". A clue to the person depicted is, however, to be found in the *impresa* figured on a very small scale upon the lance-rest projecting from the upper right side of the breast-plate. This is no other than the Sforza emblem of the brush (*scopetta* or *sedola*) with its scroll entwined handle, the device firstly of Francesco Sforza, Duke of Milan (1447–66), and later of Duke Lodovico il Moro (1494–1508). The record of its employment by Lodovico—often, it is true, in a quartered combination of *impreses*—has far outshadowed that of its use by the first Sforza duke.

It is, nevertheless, authentically identified with Francesco (*e.g.*, in the foundation stone of the great hospital at Milan, 1457; and in the Missal given by his Duchess, Bianca Maria Visconti, to the great sanctuary of Padua at latest by 1461), although its occurrence upon a portrait

of the duke such as this has quite another value and importance.

That the lineaments of Mr. Widener's picture are those of Francesco Sforza at once appears from a comparison of the same with the beautiful low relief bust in the Bargello (a good reproduction is given by M. G. Clausse, "*Les Sforza et les arts en Milanais*", pl. III); or with the illumination in the border of the "*Sforziada*" printed at Milan, 1490, in the British Museum (reproduced in Mr. G. F. Warner's "*Miniatures and borders from the Book of Hours of Bona Sforza*", pl. LXII). In both these instances the pose is the same in profile to right, but, in the Widener picture the duke is seen in three-quarter face to left, but the features, the double-chin, the bull-neck and manner of wearing the hair in all are identical. In the relief as in the illumination, which are very strangely alike as to detail and pose, the duke bears upon his breast a dog, all that can be seen, he being in profile, of his more favoured device of the *cane col pino e la mano*.

In the medal of Francesco Sforza by Sperandio the duke is figured in a very similar armour to that in the Widener portrait, and appears to be of approximately the same age.

In conclusion, it is surely a pity that armorial questions, upon which the identity of important works is often entirely dependent, are not threshed out in such catalogues as Mr. Widener's.

6th November, 1916.

A. VAN DE PUT.

REVIEWS

THE SOCIETY FOR THE PROTECTION OF ANCIENT BUILDINGS; A. R. Powys, secretary, 20 Buckingham Street, Adelphi, London, W.C. (1) 37th Annual Report of the Committee, and a paper read by A. C. Benson, Esq., C.V.O., at the general meeting, June 1914. (2) 38th Annual Report, etc., June 1915. (3) 39th Annual Report, etc., June 1916; 8vo.

(1) The aims and work of the Society for the Protection of Ancient Buildings, founded mainly through the instrumentality of the late William Morris in 1877, are by this time too well known to call for any exposition in these pages. It ought to be realised, however, by every owner or guardian of any ancient building that the society gives advice at a minimum cost to defray out-of-pocket expenses only. It should also be understood that if the assistance of the society is to be effectual, early information of any building threatened with destruction or in need of repair is imperative. It follows also that no work of the sort can be carried on in an organized and efficient way without pecuniary assistance. The issuing of the reports alone must prove a serious drain upon the resources of the society. If its objects are, as already stated, well known, the annual reports, giving a concise account of the cases which have been brought to the society's notice in the course of each year are necessarily varied, and form indeed an interesting and most instructive record. (2) The report dated

June 1914 contains an excellent address on "The Beauty of Age", delivered by A. C. Benson, president of Magdalen College, Cambridge, at the society's annual meeting in the above-named year. Among the cases reported in 1914 is that of Wakefield Bridge, which has for some time past been threatened by a project for widening it on its unwidened east side. The scheme would involve the total removal of the 14th-century chapel, which notoriously suffered at the hands of Sir Gilbert Scott, but yet retains its substructure virtually unaltered. As the reports of the two succeeding years, 1915 and 1916, are silent on the subject, one may venture to hope that the threatened danger to the venerable bridge has passed. In the report for 1915 the question is raised as to what is to be done with the ruined monuments of Belgium and other parts of the war area, a subject which, as the report truly says, has many points of controversy which can hardly be settled at the present time. This is true, but the time will come when these buildings will have to be dealt with, and one trembles to think in what fashion, when one recalls such monuments as the ruined Cloth Hall at Ypres, to name but one out of scores and scores. In spite of its recognized status, the Society for the Protection of Ancient Buildings

still encounters manifold rebuffs, as recently in the case of Durham Cathedral. A newly erected scaffold extending right up to the vaulting seemed ominous of coming changes, but the authorities declined to accept the society's proffered advice in the matter. On the other hand, the authorities of York Minster welcomed the visit of the society's representative in the matter of the ancient painted glass. It was satisfactorily reported that "in recent years the care bestowed upon all repairs to the glazing could hardly be exceeded". At Southwell Minster the roofing of an inner courtyard to make a new vestry, though deprecated by the local archaeological society, was supported by the Society for the Protection of Ancient Buildings. The support was given on the ground that the scheme, objectionable though it might be, entailed less injury to the ancient fabric than any other scheme that would be made to answer the same purpose, viz., that of providing increased vestry accommodation. In conclusion, it may be observed that the illustrations with which it has become the custom of the society in more recent years to embellish its reports render the latter peculiarly valuable as records both of repairs carried out in conformity with the society's principles, and of destruction caused by disregarding them. The parallel illustrations showing the state of ancient buildings before and after treatment afford useful object lessons to emphasize the value of the society's work and its claims to support by those who appreciate the priceless monuments of the past. A. V.

[Reference to two of the Society's most successful works, the restoration of the churchyard-crosses of Tyberton and Madeley, has been omitted at our request, as we propose to deal with them separately.—ED.]

DEDICATIONS AND PATRON SAINTS OF ENGLISH CHURCHES : Saints and their Emblems ; FRANCIS BOND ; xvi+343 pp., 252 illust. ; (Milford) 7s. 6d.

Mr. Bond is an assiduous maker of archaeological books, but he does not present himself here, at any rate, as an original authority ; he relies rather on the works of previous writers for his material and desires to attract students to his subject, perhaps for the first time. His main purpose is to give an object lesson in forming a rationale of church dedication in England up to the end of the 17th century, and he adds as an inducement to undertake the work some agreeable matter about the saints and their treatment in art. The rationale which he proposes does not seem to be much needed, and if it were, his method of approaching it is as yet impossible to work. The necessary data for a trustworthy conclusion are not yet available ; and if they were available, he combines in his inquiry two periods when the main motives which determined the choice of patrons were very different and even antagonistic. As he reminds us quite correctly, before the Reformation

the possession of relics undoubtedly determined the choice of over 90 per cent. of the different patrons. After the Reformation the existence of such relics was either denied, or tolerated provided it was concealed, or, as in numerous known instances, actually caused a change in dedication in order to obliterate all trace of it. In fact this powerful motive, pious in the first period, became actively impious in the second. But Mr. Bond omits to notice that the essential qualification for patronage was as radically different in the two periods as the motive of choice. In the first, the patron was one to whom tangible objects and verbal suffrages were alike addressed with the expectation of benefit to the offerer from the patron. No tangible objects were offered to deceased benefactors to whom verbal suffrages were not offered also, both were offered to some patron considered able to assist the living offerer and the dead benefactor also. To cite a well known example: in Queen's Colleges in Oxford and Cambridge dedicated to the Virgin, prayers were addressed to her for the benefit of Queen Philippa, the foundress whose name they bear. The difference between the two periods is clearly shown in the case of two persons equally prominent in life, and not very far apart on either side of the line of demarcation, Henry VI and Charles I. Suffrages to Henry VI in the inferior order of Confessors, authorized by the proper ordinary, are well known by modern reprints ; Mr. Bond does not suggest that any were offered to Charles I, though he is especially placed in the higher order of Martyrs by the instrument which authorizes the dedication of churches to him, and induces Mr. Bond to extend the sphere of his inquiry rather rashly, in order that it may include those memorials. No postmortem petition to either Queen Philippa or King Charles exists ; therefore, according to the principles of the first period, they are equally ineligible as patrons. The fact that churches were called after living founders in the British Church did not make the founders patrons until suffrages were offered to them after death. As soon as they were prayed to instead of being prayed for they became *ipso facto*, without any form of dedication, the patrons to which the churches were dedicated, whether they deserved it or not. For though Mr. Bond is fond of comparing the merits of patrons, the archaeologist is a recorder of facts and is a blind guide in archaeology when he becomes a critic of ethics. "The fact is they were not saints at all", writes Mr. Bond of the numerous Cornish patrons about whom, as he tells us, nothing whatever except their present corrupted names is yet known to anyone ; this is but poor training in logic for incipient archaeologists. Mr. Bond's amiable wish to give pleasure by a congenial task must be fully recognized, certainly no analytical study could be made less dully. But his wish to please unfortunately hurries him into vague state-

Reviews

ment where mental and verbal precision is needed. His analytical lists of dedications are inconclusive, his list of emblems too often omits all corroborative reference and his bibliography is capricious and misleading. Superfluous volumes should not be recommended to students. Mr. Bond tells us that he has had to "read and digest" many which are more suitable for a future entertaining volume on the persistence of popular error. On the other hand, the "Acta Sanctorum", so extensive as to be visible to the eye in its still unfinished entirety only from a respectful distance, is beyond any digestive powers expected of popular writers, and naturally Mr. Bond's book does not give much evidence even of frequent reference to it. His mainstay, as he tells us, is the late Miss Arnold Forster's list of dedications to which he gives far more precedence and finality than it was possible for her to offer. He seems to know nothing of one of the few English dictionaries of saints worth republishing, the late Miss A. B. C. Dunbar's "Dictionary of Holy Women"; nor of the latest, widest and longest list in convenient compass and at a low price, the "Martyrologium Romanum", 1914. A still more curious omission in a volume addressed to students of the Church of England is "Liber Ecclesiasticus", 1835, the report of the Royal Commission (2, 4, 5 William IV) for which an ecclesiologist of good repute, Christopher Wordsworth, was responsible as a commissioner and editor. He would find there that "The orthography of parishes has been carefully revised and corrected and the patron saint annexed to the name of each parish and chapelry", half a century before Miss Arnold Forster published her book. No—as a handbook to the study of archæology and ecclesiology for beginners, much cannot unfortunately be said in favour of Mr. Bond's volume. But it is pleasant to call attention finally to an excellent collection of illustrations, a large proportion of the whole, viz., the half-tone reproductions from photographs, and not from drawings. Many of the photographic blocks are of objects undoubtedly English; or in positions where they are difficult to photograph, liable to falsification by the restorer, or likely to be overlooked; or represent persons honoured locally. These form quite a valuable little collection for reference in the study of English iconography. Among the best are the following:—the beautiful and highly characteristic statues of Wells Cathedral, the *S. Peter* (Peterborough Cathedral), the *S. Ethelbert* (Hereford Cathedral), *The Assumption* (Speke Chantry, Exeter Cathedral), and the *S. Wilfred* (Felixstowe); the bosses, *S. Dunstan*, and *S. Thomas* (Exeter Cathedral), and *The Assumption of the Soul* (S. Mary's, Beverley); the misericords, *S. John a. p. Lat.* (Lincoln Cathedral); the "popy" *The head of S. Edmund* (Ely Cathedral); the Blythborough screen; the brass of prior Nelond, of

S. Pancras's, Lewes (Cowfold); and the panels, *Various Saints* (Ashton, Devon), *S. Blaise* (S. Mary Steps, Exeter), and *Bl. Henry VI* (Barton Turf). These illustrations give Mr. Bond's inexpensive book a value to more advanced students. X. X.

CATALOGUE RAISONNÉ OF THE WORKS OF THE MOST EMINENT DUTCH PAINTERS OF THE 17TH CENTURY, based on the work of John Smith; C. HOFSTEDÉ DE GROOT (and others); tr. EDWARD G. HAWKE; Vol. VI (Rembrandt, Nicolaes Maes), xi + 638 pp.; (Macmillan) 25s.

The latest volume of this most valuable English edition has been awaited with great interest, as the Dutch edition was issued some time since. The system of cataloguing adopted by Dr. Hofstede de Groot and his assistants, reviewed more than once in this magazine, has been carried on in this volume in the case of Rembrandt, and with some modifications in that of Maes. Dr. Hofstede de Groot's name has been for so many years connected with Rembrandt's that, with the exception of Dr. Bredius, no living expert and writer could be so well equipped for tackling the enormous task of compilation required by this catalogue. The monumental work issued some years back by Dr. W. von Bode has naturally been the groundwork of the present catalogue, but Dr. Hofstede de Groot has gone far beyond this in his indefatigable search for information as to paintings by Rembrandt in old sale catalogues and similar documents. If in the case of Rembrandt the result should seem to be somewhat overwhelming and rather confusing, it is only the wealth of material provided by the editor which is to blame. In these circumstances anything like detailed criticism would be impossible. There is one point for criticism of which *The Burlington Magazine* can hardly fail to take notice. During the countless sales and resales of paintings by or attributed to Rembrandt during the last twenty years or so, often at prices only open to the purse of a multimillionaire, doubts have from time to time been cast upon the authenticity of certain paintings, passing under the name of Rembrandt, that have changed hands at excessive prices. Some of these have been amply discussed in *The Burlington Magazine*, notably the painting catalogued No. 29 as *The Youthful Samson*, with a fictitious statement of origin. A reference is given to this magazine (xxvi, p. 256), but no suggestion is made as to any doubt being thrown on the authenticity of this picture, although Dr. Bredius had published in these pages what seem to be convincing reasons for attributing this painting to Ferdinand Bol. Again, the much discussed painting *The Adulteress before Christ* is catalogued as No. 105 with a reference to the article by Dr. Hofstede de Groot in the *Repertorium* and to Mr. Sedelmeyer's pamphlet, but with no reference at all to the unanswerable condemnation of this picture by Dr. Bredius, published in this magazine (xxi, 284) and elsewhere. This omission is the

more striking because in the case of the famous portrait of *Elizabeth Bas* in the Rijksmuseum, catalogued as No. 622, the controversy raised by Dr. Bredius as to the authenticity of this painting is duly noted by Dr. Hofstede de Groot in his descriptive note. We do not propose in this short notice to reopen these and other controversies as to disputed authenticity, but we do not hesitate to record our opinion that any omission to take note of published statements of serious import relating to paintings which are or have been offered in the market at very high prices is a departure from a strict line of good faith towards those who may make use of this catalogue as an authoritative publication. It casts a doubt on the sincerity of the editor's remarks, not only with regard to other paintings catalogued in this volume, but with regard to those in all the volumes already issued in this series. We feel sure that by no one would this lack of confidence be deplored more than by the readers of *The Burlington Magazine*. The matter is therefore too serious to be ignored or condoned.

ED.

LITHOGRAPHY AND LITHOGRAPHERS: some chapters in the history of the art; ELIZABETH ROBINS PENNELL, together with descriptions and technical explanations of modern artistic methods; JOSEPH PENNELL; xx+319 pp., 79 illust. T. Fisher Unwin, 10s. 6d.

Mr. Joseph Pennell's services, both as an artist and a writer to the art of lithography in this country, can hardly be overestimated. When he and Mrs. Pennell first published their book in 1898 it was the only one on the subject, and the present edition has now been greatly enlarged and improved. Mrs. Pennell vividly describes the history of the art and, on the whole, shows herself a discriminating critic. She is, however, prevented by "defective sympathies" from doing full justice to works which appear to her "brutal" even when they are so expressive and masterly as, for instance, Géricault's *Boxers*—to me one of the masterpieces of 19th-century lithography, though by no means to be judged by the very poor illustration. On the other hand, I cannot join in the praises which Mrs. Pennell bestows on Fantin-Latour, in spite of his great technical achievement, on account of the banality and tediousness of his innumerable musical subjects. I also notice with regret the omission of Mr. Walter Sickert's work, which is surely not to be justified by personal disagreements, when one remembers, for instance, his splendid print published in the same number of the "Neolith" as one of Mr. Pennell's own. The late T. R. Way's annotated catalogue of Whistler's lithographs has supplied Mr. and Mrs. Pennell with a new and important piece of information: *i.e.*, that 143 out of 158 of Whistler's prints were done on transfer paper. In view of the strong disagreement among artists concerning the use of transfer paper, the testimony of Whistler's lithographs is of special

interest, and the fact that his later work, which from *Rue Furstenberg* (Way, 59) and onwards undeniably possessed pure lithographic quality, was done on paper, goes far to support Mr. Pennell's advocacy of the use of this medium. Its advantages in certain respects are thus fully vindicated, but it is clearly an exaggeration to say that it provides a complete substitute for stone. The manipulation of tone values on transfer paper is far more restricted than on stone, and this lack of flexibility has always confined the artists within a narrow range of expression. The other claim prominently advanced by Mr. Pennell is that lithography is the only truly autographic art, because it merely multiplies the original design, while other graphic arts reproduce it. One can applaud and even share Mr. Pennell's enthusiasm for a medium so rich and pliant as lithography, but this is no reason why confusion should be introduced into a perfectly clear and simple subject, prejudicing thereby the progress of the art itself. Two opinions seem to be implied in Mr. Pennell's contention. First, that in lithography, in contradistinction from other graphic arts, the artist's conception is translated into the printing surface without intervention of any foreign agency; and second, that the original drawing preserves its identity throughout the process and is merely duplicated in the finished proof. Neither of these opinions finds justification in actual facts. No less than etching or engraving lithography rests on the use of a foreign agency, such, for instance, as is provided in its case by chemical action. But what is even more important, the supposed identity of the original drawing on stone and the proof pulled from it, is nothing less than a fiction, which may be harmless in the case of experienced artists, but is bound to result in failure where such experience is lacking. The fallacy of this theory of identity will be easily recognized when it is remembered that the drawing as such stands by its pigment, whilst the proof is entirely dependent on the grease which the stone extracts from the drawing. As no actual adequacy exists between pigment and grease, the quantity of which varies in different chalks, the initial drawing cannot be said to represent more than a visible indication of the design sunk beneath the surface of the stone. This function of the drawing, merely as a guide to the artist in realizing his idea in the finished lithograph, is strikingly demonstrated by the story of Whistler which Way quotes in his reminiscences. Whistler at one time drew his lithographs on tracing paper. When somebody once remarked to him that no drawing could be seen on the paper, he retorted that it mattered very little as "he drew with a stick of grease and judged of the result by the proof". Thus, the first difference between the drawing in pigment and the resulting print is determined by the function of grease in the lithographic process.

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The second difference arises when grained stone is used for producing effects of gradation of tone. The function of grain in lithography has not been made clear in Mr. Pennell's description of the process, though it determines the very character of lithographs as such—their *quality*. In an ordinary drawing the tones are built up by varying the quantity of pigment laid on. In intaglio printing the same effect is obtained by varying the depth of bitten lines. But entirely different is the case of lithography. The stone receives the same quantity of ink everywhere, and as in line-work on polished stone, the tone is rendered uniform throughout. In order to break up this uniformity grain is introduced which acts precisely in the same fashion as screen does in the half-tone process. In other words, what produces the gradation of tone is not the quantity of pigment laid on the stone, but the varying proportions of the blank and filled in spaces between the apexes of the grain. Herein lies the essential difference between an ordinary and a lithographic drawing, and though the artist may not always be conscious of it, it is the degree of his instinctive appreciation of the medium that will be evident in the quality of his proof. Alas! mere draughtsmanship does not yet make a lithographer, notwithstanding Mr. Pennell's assurances to the contrary. It seems strange that an artist so sensitive to the nature of the medium as Mr. Pennell, should base the claim of lithography to be regarded as an autographic art on the flimsy and confused distinction between the processes of reproduction and multiplication. Were he to concentrate his attention on the final proof, instead of the preliminary drawing, he would see that the question of reproduction or multiplication does not even arise, as there is nothing to be reproduced or multiplied before the artist's conception is fully materialized in the lithograph. Lithography is most decidedly an autographic art, but no less and no more so than etching or engraving. I may add in conclusion that Mr. and Mrs. Pennell's book is excellently produced, though one would perhaps like to see fewer half-tone reproductions, and some of them in a better state; Whistler's *S. Giles*, for instance, has lost nearly all its original charm. A. B.

HANDBOOKS OF THE METROPOLITAN MUSEUM OF FINE ART, NEW YORK.—(1) Handbook of the Cesnola Collection of Antiquities from Cyprus; JOHN L. MYRES; pp., many illustrations.—(2) Handbook of the Benjamin Altman Collection, 1914; xv, 153 pp., 105 illust. New York (Metropolitan Museum), N.P.

(1) Prof. J. L. Myres's handbook is a model of its kind. The Cesnola collection has not enjoyed an unblemished reputation, and some breath of the imputations that were cast upon it in the early eighties, in the course of a celebrated controversy, still lingers about it; although, as Professor Myres points out, now that we know more of the peculiar character of Cypriote art—and nobody knows more than Professor Myres—it has become

clear that much of the criticism from which Cesnola suffered was unjustified, and that if his methods were bad, they were (at least as a rule) only the methods of his time. Mysteries remain, such as the "Treasure of Curium", which will doubtless never be satisfactorily explained; and the value of the collection as evidence for development is halved, if not worse, by the absence of records of the finding of the objects. But it is a wonderful collection, and so large that after dividing it into a type collection for exhibition, and a student's collection, and removing more than half of the objects for the latter, there yet remain nearly 1,100 vases, more than 400 pieces of sculpture, more than 1,300 pieces of jewellery, and about 2,000 other objects. The exhibited objects have been carefully cleaned of the original incrustations, where desirable, as well as of the stone-wash with which damages had been "made good". The handbook deals with the objects section by section, each being prefaced by a brief statement of our present knowledge of the subject. The small half-tone illustrations, in which we recognize many old friends, are admirably clear. In spite of the author's modest disclaimer, his book will be the standard textbook of Cypriote archaeology. It is very well indexed and has a full bibliography. F. G. H.

(2) This volume is a very welcome and convenient record of the superb collection of pictures, sculptures and *objets d'art* bequeathed to the Metropolitan Museum at New York by the late Mr. Benjamin Altman. The text, compiled by various members of the Museum staff, gives plenty of information about the collection in a popular style; indications of the size of the pictures and sculptures would, however, have been useful. The half-tone illustrations are well reproduced, those of the pictures being mainly confined to the most celebrated pieces in the collection; one is glad, however, of the inclusion among the plates of such a comparatively unfamiliar work as the noble portrait of a man attributed to Giorgione and formerly in the collection of Walter Savage Landor. T. B.

THE PHILOSOPHY OF PAINTING: a study of the development of the art from prehistoric to modern times; DR. RALCY HUSTED BELL; viii+238 pp. New York and London (Putnam), 5s.

Dr. Bell's writings are very popular in the United States, and he writes in a style which is more valued in that country than in this. A good deal of this book seems to an English reader to have no precise meaning, though all of it sounds well and all of it smacks very alluringly of culture. When Dr. Bell becomes plain, he has very good things to say. The central idea of the book is the "emotive" value of art. The Greeks discovered, says Dr. Bell, the emotive value of art, which may or may not be true; but his historical sketch of painting (which has little or no text-book worth) serves admirably to bring out this quality. In his chapter on "The Secret of the Old Masters",

he gives the idea its fullest expression. Good drawing gives "a clear mental symbol" of something in nature. Colour increases the probability and adds emotional value to the illusion. On these "basic factors" of a painting rises the superstructure of balance, contrast, vibration and what not, increasing the emotional appeal, until the picture "is no longer a painting; it has become something more; we call it a masterpiece. It has succeeded in creating an infinite number of subtle links attaching it to a world of concepts wherein latent longings are aroused, secret dreams called forth, and aspirations are born anew". Though Dr. Bell is a "fine writer", and though the "emotive" power of art is his theme, he is refreshingly sensible and matter-of-fact in his treatment of such questions as the sphere of technique and of science in painting. There is nothing sloppy about his ideas on such subjects; and if he will disappoint the admirers of Byzantine painting, of Watteau, of El Greco, of Romanesque art and what not, many will be delighted with his spirited outburst on the German character and German art. Whether they, or he, will be of the same mind ten years hence is no matter. H. H. C.

ILLUSTRATED BOOKS, CALENDARS, ETC.

- (1) THE POETICAL WORKS OF JOHN KEATS. Edited by LAURENCE BINYON, with a critical essay by ROBERT BRIDGES, Poet Laureate. Illustrated in colour by Claude A. Shepperson, A.R.W.S. (Hodder and Stoughton) 6s.
- (2) FROM HARBOUR TO HARBOUR. The Story of Christ Church, Bournemouth and Poole, from the earliest times to the present day. By Mrs. ARTHUR BELL. With twelve full-page illustrations in colour by Arthur G. Bell, R.I., R.O.I. (Bell) 10s. 6d.
- (3) SOME BRITISH PAINTERS. By JAMES BAIKIE, F.R.A.S. (Black) 2s. 6d.
- (4) THE ALLIES' FAIRY BOOK. With an introduction by EDMUND GOSSE and illustrations by Arthur Rackham. (Heinemann) 6s.
- (5) EDMUND DULAC'S FAIRY BOOK. Fairy tales of the Allied Nations. (Hodder and Stoughton) 6s.
- (6) MEDICI SOCIETY. CALENDARS, etc.

Most notable among the illustrated or "gift" books sent to us for review is No. 1. The Poet Laureate's critical introduction is a revised reprint of the famous essay which he first put forth more than twenty years ago; and there is no knowing Keats without it. Mr. Binyon's text is Mr. Ernest de Sélincourt's, and his selection, related as far as possible to the Poet Laureate's essay, contains all of Keats that anyone is likely to want. The book is well printed, though the page is rather full, and there are irreconcilables who will object to the double column. And, turning to Mr. Claude Shepperson's ten full-page colour-plates, we escape the disappointment which in nine modern illustrated books out of ten attends the transition from print to pictures. Mr. Shepperson is an artist of poetic imagination and an unobtrusive independence. It is no light task to follow the many artists, Pre-Raphaelite and others, who have been inspired by scenes from Keats. The temptation must be, in these present times, to go back on the romantic and to make the pictures for

"Hyperion" and "Endymion" and "Lamia" as Hellenic as possible. Mr. Shepperson avoids for the most part the usual subjects of illustration, and attempts to be Hellenic no more than he attempts to be mediæval. And if his drawings are a little pallid and cold by comparison with Keats's poetry, they have a freshness, grace and charm which make them welcome accompaniments to the great themes. The reproductions are not perfect, but they are admirable considering the low price of the book.

Mrs. Bell's book (No. 2) is more than the usual topographical picture book. The author has lore, artistic, architectural, archæological, which enables her to write what is worth reading, and she has wisely consulted people with special knowledge of this subject and that dealt with in her various and continuously interesting book. From ecclesiastical history to smuggling, she writes with knowledge and spirit of all that she touches. The twelve water-colours reproduced on full pages are the work of her husband, Mr. Arthur Bell, who died only last month after a long illness. One of them, *In Queen's Park, Bournemouth*, is actually the last drawing that he made. It is easy to see that Mr. Bell knew and loved the beautiful and interesting country where he lived. There is a grace and gentle beauty in all these twelve plates, and the artist successfully avoided the scorbutic patches of villas which of recent years have broken out with violence on the face of his home country.

No. 3 is quite a good book for children. Mr. Baikie indulges in very little criticism. He tells briefly the stories and characters of Sir Joshua Reynolds, Gainsborough, Romney and Raeburn, making them and one or two of their sitters the "real" people which children always demand. He reproduces in colours Reynolds's *Lord Heathfield* and *Miss Bowles*; Gainsborough's *Mrs. Graham* and *Miss Haverfield*; Romney's *Lady Hamilton with a goat* and *The Clavering Children*, and Raeburn's *Sir John Sinclair* and *Boy with a rabbit*; and the reproductions answer their purpose well enough. We can imagine children beginning through this little book to take an interest in painting; and since Mr. Baikie begins with the story of Macaulay and his bored nephew, George Trevelyan, in the National Gallery, we may conclude that that was his aim.

(4) A pretty idea, to choose a fairy tale from the lore of each of the Allies, and bring them together to show how much there is in common. England, Scotland, Ireland and Wales each contribute one, and Japan three; so here are thirteen fairy-stories, and an introduction (written with all the renowned grace of Edmund Gosse), which may open the eyes of readers, adult and infant, to the fascinating significance which modern research finds in the lore of the folk and the children. Mr. Rackham's twelve colour-plates are right Rackham; and Rackham with more power and wealth in it than this artist's

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overworked fancy has always been able to exhibit of late. There are lots of little decorations, too, by the same hand, which are delicious.

(5) Mr. Dulac continues his usual healthy and stimulating rivalry with Mr. Rackham in another "Fairy Book: Fairy Tales of the Allied Nations". There is plenty of room for both. Mr. Dulac's brilliant colour reproductions do the printers and the artist equal credit, and we only regret that the book reaches us too late to enable us to expatiate further on its attractive qualities.

(6) The Medici Society continues to bear up against the times, and to employ the English colour-printer. A new production for this Christmas is its *Soldiers' and Sailors' Card of Honour*, after the water-colour and design by Mr. A. S. Hartrick (2s. 6d.). The card is an eight-page "in memoriam". On the outer cover is a design of angels and a glory, with a quotation from the Psalms in gold. Other pieces of good lettering occupy the second and fourth pages, and on the third is a water-colour of the Crucifixion. The last four pages are so arranged as to take a photograph within a wreath of bays, and the Society will print about it any name or inscription that

may be desired. The "Medici Calendars" for 1917 are in two kinds: three-sheet calendars each with its picture, at 2s. each; and single-sheet calendars at 1s. each. We have before us a specimen of each kind: the three-sheet calendars, showing three well known Italian profile busts of women, and the single-sheet a "Virgin in prayer" by Mr. Anning Bell. The "Ewelme" series of cards at 1s. each and the "Louis Davis" series at 6d. each reproduce seasonable works by Mr. Davis and Miss Estella Canziani (whose "Wounded Soldier" is sure to be popular), and several additions have been made to the series of "Old Master" Cards (6d. each). The Medici Society is to be congratulated, not only (as usual) on the merit of its reproductions, but on its good taste in the difficult task of choosing inscriptions in such a time as the present.

Nor must we forget the two Medici "Memorabilia" series, illustrated (1s. 6d.) and unillustrated (1s.). Of the first we have Nos. 107, 108, 112-115, and the latter No. 12. Both series keep well up to their original level. The value of the editors' names has been already pointed out.

A MONTHLY CHRONICLE

EASTBURY HALL, ESSEX.—Yet another famous house of the late Tudor period is threatened with demolition, unless strong measures are immediately taken to preserve it from the hands of the spoiler. The manor house of Eastbury stands a mile to the east of Barking, some distance back from the Dagenham Road. It is a unique specimen of planning of the middle period of the 16th century and, save for the loss of its fitments, presents much the same appearance externally as it did in the early years of Queen Elizabeth's reign. There is a proposal on foot to sweep away the mansion and to develop the surrounding land as a building speculation, with the inevitable result that the chief attribute of local historical association will be irretrievably lost. It is perhaps fortunate that the Borough Council contemplate the adoption of a town planning scheme in order to arrest illogical development, and if their proposals could be shaped to incorporate the building and the surrounding land into the scheme as a public park and home for disabled soldiers a great advantage would accrue to local amenities.

The manor of Eastbury formerly formed part of the lands owned by the Benedictine Abbey of Barking, and as such was surrendered to the King in 1539. The estate was purchased by Sir John Denham in 1544 and sold in 1557 to Clement Sisley, who was the first owner and occupier of the house, the building of which he superintended probably between the years, 1557-60. During the 17th century it had numerous owners,

of whom a list is given in the excellent monograph published in 1839 with drawings by Thomas Clarke. But from 1730 onwards the intimate glory of the place was degraded to the level of a tenement farm, for which purpose it is still used. The ground plan of the house roughly corresponds to the H. type; there are two wings connected by a central hall and at the back a high wall joins the wings and encloses a spacious courtyard. The principal entrance is on the north side, where a porch gives access to what in former days was the "screen" which separated the buttery, pantry and kitchen in the western wing from the hall with its dais and the parlour and dining-room in the eastern wing. Originally there were two octagonal stair turrets, one of which is still *in situ*, replete with its geometrical staircase of solid oak treads bevelled on the soffit and tenoned into a storey post for the whole height of the flight. This is the service staircase which led from the ground floor to the first floor bedrooms in the western wing and to the gallery over. The other stairway for the owner's use was more sumptuously wrought, with a sunk handrail of brick, and steps of solid chestnut. The principal bedrooms were arranged over the hall and in the eastern wing, and above this at the second floor level was the painted gallery seventy feet long, used as a promenade in wet weather. The walls of the pleasure garden, niched at intervals, are still in position, but the original plan of the garden lay-out is now almost obliterated.

Concerning the niches in the garden walls many theories are mooted, but there seems little reason to doubt that the lead figures which were thrown into the fish-pond at the time of the Gordon Riots formerly stood therein. Eastbury contains many features of unusual interest, especially is it rich in the variety of the octagonal pinnacles and chimneys which render its silhouette so attractive; in addition the ingenuity of the Tudor builders is manifested in the treatment of the brick mullions, the enrichment to the main entrance and the subtle arrangement of strong courses and weatherings, which prove the designs to have emanated from a caressing hand. For two centuries, the majority of the rooms have been stripped of panelling, even the oak flooring has been taken to effect repairs to the barns, and scarcely a vestige of plasterwork remains. The chestnut girders, sixteen inches square, still do their work as bond timbers; the roof framing is intact, and hardly a tile is out of place. Only one straight lined arched fireplace is in position; the others were removed to Parslowes, near Dagenham, eighty years ago. There is, however, a quantity of original panelling in the servants room at the extremity of the western wing. Generally speaking, the fabric of the house is sound, and for that reason it is capable of legitimate reparation, but in a house of such historical importance there is no scope for the experimental restorer. The chief material used in the building is red brick, which has withstood the ravages of time and weather in a remarkable way. All the external mouldings, mullions, transoms, labels and cusps are beautifully worked in this excellent material, and are preserved as well as if they had been cut in the best quality stone. Of the original casement windows and glazing there is scarcely a trace. Eastbury at the height of its splendour, both externally and internally, must have presented a picture of reticent dignity and spacious comfort. It is not too much to hope that if the house is saved from the hands of those who would raze its walls, some traces of its former charm may be brought back to enliven the mediocrity of London's eastern suburb. It is a matter of congratulation that the Society for the Protection of Ancient Buildings has taken up this urgent case, and that a deputation from the committee is to approach the Borough Council. The pity is that the building has not been scheduled as a historic monument, for it ranks high among the national treasures. The suggestion that the house should be repaired as an institution for disabled soldiers is a commendable one, but it will be necessary to include a portion of the surrounding country, perhaps as a public recreation ground, in order to secure a suitable setting. Evidence of former splendour should not encourage envy even from the speculative builder, and the gain to a

community from the preservation of a mansion fitter for a nobleman than for a farmer outweighs every other consideration. A. E. RICHARDSON.

NEW LIGHT ON INIGO JONES.—The October number of the "Architectural Review" contains an interesting article from the pen of Professor Lethaby on the position of Inigo Jones as a painter, and at the same time brings into relief the scanty information concerning the architect's first voyage to Italy and his subsequent journey to Denmark.

Jones's own words beginning his account of Stonehenge are, "Being naturally inclined in my younger years to study the arts of design, I passed into foreign parts"—in Italy—"searched out the ruins of ancient buildings, and, returning to my native country, I applied my mind more particularly to architecture". Inigo Jones it is known travelled across France to Italy, and was absent from four to five years; it is now clear that he was back in England in 1603, and on this account it is probable that he made his first journey at the end of 1598 or in the beginning of 1599.

Professor Lethaby, quoting Walpole, otherwise Vertue, goes on to state he went "to study landscape painting, to which his inclination then pointed, and for which that he had a talent appears by a small piece preserved at Chiswick; the colouring is very indifferent, but the trees freely and masterly imagined". This painting is now at Chatsworth, and is indubitably one of the earliest landscapes by an English painter now existing. Professor Lethaby has been at some pains to verify the mission sent to the King of Denmark by his brother-in-law, James I, in 1603, on his accession to the English throne, particulars of which are contained in the MSS. at Belvoir Castle, and he notes an entry of a payment to "Henygo Jones a picture maker xli". From the wording it seems as if this large sum might be a grant for expenses rather than the payment for a picture. From various sources it is evident that Christian IV invited Inigo Jones to the Danish capital from Venice, but the tradition that he designed the Castle of Fredericksbourg, the Rosenberg Palace, and the Bourse at Copenhagen is doubtful. This journey from Italy to Denmark was apparently made by sea. The overland route was at that time difficult, although it is on record that Scamozzi travelled from Italy to Warsaw to design additions to the castle in that city.

Professor Lethaby is convinced that Inigo Jones returned from Denmark in 1603 with messages from King Christian to James I, and that his services were requisitioned for the preparation of the English mission. He further states that the fact of the architect's connexion with the mission is made the more likely because he was subsequently employed as a king's messenger to France

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in 1609. Inigo's ability as a painter brought about his connexion with the scenery for the numerous court masques produced between the years 1605-13. His second journey to Italy was made in 1613, as is proved by his copy of Palladio with the date, "Vicenza, Thursdaie, 23rd Sept. 1613". Another, "In the name of God, Amen, The second daie of January, 1614, I being in Rome, composed the desine followinge, with the ruins, Inigo Jones".

This second journey to Italy was partly undertaken at the command of the Earls of Pembroke and Arundel, for whom he collected works of art, and who could not have been responsible for his first visit to Italy; he appears to have devoted his energies to a further study of painting as well as to an investigation of classical architecture. This is a point made very clear by Professor Lethaby, who quotes from the artist's sketch-book in detail. On his return to England he found fresh employment devising scenery for the court plays, and his knowledge of conventional backgrounds must have increased his power as an architectural designer. Professor Lethaby's tribute to the dual gifts of Inigo Jones lends additional colour to his versatile personality, and at the same time it draws attention to the importance of an architect having a knowledge of the kindred arts of painting and sculpture.

A. E. RICHARDSON.

ARTS AND CRAFTS AT THE ROYAL ACADEMY.—As soon as the Exhibition of Arts and Crafts at the Royal Academy, Burlington House, arrived at a fairly complete state of arrangement, it became possible to form a clearer idea of the aim and possible result of the exhibition. It is to be regretted that the time allotted for this exhibition should be so strictly limited, since every person really interested in the progress of the fine arts in this country would have profited by visiting this exhibition more than once, the number and diversity of the exhibits being far beyond the capacity of a single visit. The result of this exhibition is decidedly encouraging. The question has been raised lately, if the large public expenditure on art schools and art teaching throughout the country is ever likely to produce results in any way commensurate in value with the cost. The Arts and Crafts Exhibition has answered this question to some extent by showing that there are in existence a quite sufficient number of working artists of both sexes capable of regular employment. The negative side is due to persistent official neglect, sluggish indifference on the part of our manufacturers and retail dealers, and the complacent apathy of the public mind.

Courage indeed seems to be the quality lacking in this exhibition—courage to recognise that Morris, Crane, and Burne-Jones, great as they were in their time, belong to a bygone age—

courage to be able to study Michelangelo and Puvis de Chavannes without the slavish imitation from which our mural painters seem unable to escape. A welcome note of courage is given by the Omega Workshops, Ltd.; here there is even danger of audacity to excess; still the products of this firm are original and virile, and an antidote to the sweetly pretty, which is so insidious and unfortunately so popular. Both courage and reticence seem equally wanting in the designs for ecclesiastical use, and reveal the ever-encroaching advance of feminist influence in the Church. Much of the jewellery exhibited showed great taste and skilful work, which managed to combine cheapness with good technical execution; there was, however, little variety of conception. The silversmith work was disappointing, though clumsiness is preferable to vulgarity. In ceramics it was gratifying to see that quite ordinary vessels of daily use could be made attractive to the eye as well as practicable for service. This indeed remains one of the great lessons of such an exhibition, that cheapness, utility and artistic excellence are not incompatible with each other. There is nothing in daily life, except sheer luxuries, which is incapable of combining these three important qualities in their manufacture. Take for instance our khaki uniforms. In order to facilitate the operations of the great war it was necessary to devise uniform clothing for the troops, which in colour, design, material, durability, capacity and comfort should satisfy every demand both of the individual user and the user in bulk. The result has been to show that even in the British yokel, the factory operative and the black-coated clerk there was a latent beauty of the human form which was disguised by our conventions and complacencies. Directly the absolutely right union of qualities was employed an artistic result was obtained. This might be applied to any phase of our daily life.

L. C.

THE GREATOREX GALLERIES.—Custom has it that art dealers should now and again throw open the doors of their galleries in order that the public may be familiarized with the works of art which these contain. The practice seems reasonable enough in the case of paintings, sculpture and similar works which exist only in single copies, though there still remains a wide gulf between such shows and real exhibitions. In the Exhibition of Etchings at the Greatorrex Galleries, however, there are few works that have not been shown before, nor can it be said to be entirely representative of modern etching or of the individual artists whose work it includes. Yet it contains many things worth seeing and even acquiring, and no inconsiderable amount of pleasure is to be derived from particular items, such as the detailed architectural work of Mr.

Mortimer Menpes, as exemplified in his *Porte St. Denis, Paris*, and his *Charing Cross*, as well as in his *Tuileries Gardens*, in which the softness of ground is so admirably suggested. It is equally interesting to follow Mr. Francis Dodd's nobly chiselled outlines of stately buildings, and to see Zorn's supreme mastery of line as shown in his delicate *Autoportrait* and robust and powerful *Valkulla*.

A. B.

SIR MARTIN CONWAY.—Readers of *The Burlington Magazine* will join with Sir Martin Conway's many friends and admirers in congratulating the Wallace Collection on securing his services as trustee. He fills the place there of the late Lord Redesdale. Sir Martin Conway's extraordinarily wide knowledge of the field of art, systematized by the collection of a great series of photographs and reproductions, will be of signal

advantage to a museum so diverse in the scope of its possessions, and we should be glad to think that this appointment, following on others recently made, indicates a new policy on the part of the Treasury. In the past trusteeships have too often been given on grounds of general eminence, social distinction, or public services of a political kind. If trustees of this type were content with a consultative function, there might be something to say for their appointment as contrasted with a board of "experts"; but ignorance and caprice, when they assume direction, are serious dangers, and it is high time that they were balanced with a larger element of solid knowledge and judgment. Recruits like Mr. Herbert Cook, Mr. Witt and Sir Martin Conway bring to the public service guarantees of real study and proved devotion in the subject they will be called upon to deal with.

M. A.

PERIODICALS

ENGLISH

TOWN PLANNING REVIEW. Vol. VI.

It is now seven years since the passing of the Housing and Town Planning Act, and this quarterly review has taken its place as the recognized literary medium for furthering the many desirable objects that the promoters of the Act had in view. The first number appeared in the spring of 1910, shortly after the founding of the Chair of Town Planning in the University of Liverpool, and both owe their inception to the munificence of Sir William Lever. Its aims are essentially educational, and there is no doubt that it has already exerted, and in the future should exert to an even greater extent, an uplifting influence on all movements pertaining to the improvement of towns. It stands by itself amongst British publications, and its interest is widespread. From the varied nature of the problems affecting town life, it follows that its contributors are drawn from many fields, and that they write on a great diversity of subjects. Sociological surveys and questions of local government are within its scope; the architecture of cities, ancient and modern, is dealt with, no less than eminently practical matters concerned with the amenities of town life, while it especially watches over the all-important subject of design, whether affecting groups of cottages in a rural area, improvements in existing towns, or the laying-out of a capital city. The following is a *précis* of the principal contents of the volume:—

No. 1. July 1915.—MONSIEUR A. AUGUSTUS REY writes on "The Healthy City of the Future", and attaching the greatest importance to the penetration of the sun's rays into every possible corner of the city, urges that careful consideration be given to the orientation of all streets and buildings. —MR. T. C. HORSFALL contributes an article on "Dwellings in Berlin", and draws attention to the overcrowded and insanitary condition of Berlin dwellings; he gives figures in support of his contentions, and discusses the causes which have brought about the undesirable state of affairs which prevails. —"Housing and Town Planning in Canada", in the form of a letter from MR. THOMAS ADAMS, gives the position at the time of writing of town planning and housing legislation in the various provinces of Canada; records independent action taken by various municipalities, and shows how the maritime provinces of Nova Scotia and New Brunswick have progressed further in regard to legislation and its practical application than the other provinces. —MR. H. V. LANCHESTER contributes "Notes on the Calcutta Report of Mr. E. P. Richards"; this is a criticism of a report which was summarized in the "Town Planning Review", Vol. v, Nos. 2 and 3. —"Recent Competitions" contains: I, "Vancouver Civic Centre": report of the assessor, MR. T. ADAMS (illustrated); II, "Bradford City Improvement", assessed by Mr. Reginald Blomfield: with a critical notice on the competition by PROF. S. D. ADSHEAD (illustrated); III, "Competition for a Suburb on the

Corporate Estate, Doncaster", Mr. Patrick Abercrombie, assessor: critical notes (illustrated); IV, "A Liverpool Housing Competition, Rathbone Street area", Mr. Henry Hartley, assessor (illustrated); and V, "Bromboro' Port Estate Cottage Competition", Mr. Geoffrey Lucas, assessor (illustrated). —PROF. S. D. ADSHEAD writes on "The Urban Land Problem as it affects Town Planning", and gives a *résumé* of the law as it stands now for acquiring land for public purposes; he also discusses various principles which form or might form a basis of compensation. Under the sub-heading "Housing", the author draws valuable deductions from his own experiences of urban residential buildings, points out the absurdity of carrying all party walls above the roofs of two and three-storey houses, and controverts the Local Government Board's Memorandum of 1913, which states that long rows of houses without a break are monotonous, whereas the secret of the success of 18th-century streets is to be found in the unbroken horizontal lines. —MR. H. E. LANCE MARTIN continues his series of articles on "Civil Engineering; No. 4. Roads". He generalizes on the questions of maintenance, regulation of traffic, the lighting of roads, and the classification of roads. —Under the heading "The Progress of the Town Planning Act", Mr. T. ADAMS in a letter discusses Section 54 (3) —and under "Town Planning Institute" will be found MR. RAYMOND UNWIN's address on the work of the Institute at its first general meeting.

No. 2. October 1915.—MR. PATRICK ABERCROMBIE contributes a scholarly article on "Town Planning Literature", in which he enumerates the principal works of reference, old and new, published in England, America and on the Continent, classified in groups according to their bearing on the various aspects of town planning; he also touches upon town reports, and makes suggestions which should be considered in the formation of town planning libraries. —PROF. R. C. BOSANQUET's second article in the series, begun Vol. v, No. 4, on "Greek and Roman Towns", deals with town planning in Syria. Mr. Bosanquet's researches on the town planning of Antioch, Palmyra, Gerasa, Bostra and Philippopolis lead him to the conclusion that the wide colonnaded streets were the centres of life and trade in those cities, and that the *Agora* which was the central feature of the typical Hellenic city was of secondary importance in Syria. Restored plans and views are given, and special attention paid to the *Tetrakionion*, or four-pillar monument, and the *Tetrapyla*, or four-way arches at the crossing points of the main arcades which were spots of unique significance in ancient Syrian cities. Illustrations are given of the *tetrapyla* at Latakia (Syria) and Tripoli (North Africa), and a notable example still standing at Tebessa (South-eastern Algeria) is described. —An article on "Town Planning in Antwerp, Past and Future", by MONSIEUR A. PORTIELJE, traces the growth of the city from

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early times to its period of greatest prosperity in the 16th century, and outlines its varying fortunes since. The work of the commission nominated in 1907 to safeguard the development of Greater Antwerp is discussed, and the project of M. Prost, produced in competition in 1910, is illustrated. —A "Discussion of the Controlling Principles of Building Height Limitations for Great Cities", by Mr. R. A. POPE, deals with the problem of high buildings in New York. Valuable conclusions are arrived at, based on utilitarian, hygienic and æsthetic considerations, the greater part of the article being devoted to the utilitarian aspect of the subject, which, according to the author, "means nothing more or less than the consideration of all the traffic problems". —MR. LASCELLES ABERCROMBIE writes a Prolegomenon concerned with Prof. Geddes's book, "Cities in Evolution". —Illustrated reviews of books and reports follow, and a "Chronicle of Passing Events" includes a notice of the second annual report of the Welsh Town Planning and Housing Trust, with illustrations of the Wrexham, Lanelay Hall and Green Farm Estates.

No. 3. January 1916.—MR. L. B. BUDDEN writes on "The Relation of Exposition Planning to Civic Design", and shows how the principles of axial planning and composition so studiously adhered to by the architects of the temporary buildings for the great American exhibitions have had an influence on the replanning of Chicago, Washington and other American cities. He mentions that the Grand and Petit Palais des Beaux Arts and the Pont Alexandre, Paris, were retained in permanent form after the Exposition of 1900. Of the eleven plates of illustrations, three are devoted to plans of Washington, two to Chicago, one to a plan of the World's Fair, St. Louis, 1904, and one to the general plan of the Panama-Pacific International Exposition at San Francisco, supplemented by four of photographs of the buildings. —"The Lay-out of Roads in Relation to the Requirements", by PROF. S. D. ADSHEAD, draws attention to many points of more than ordinary interest from the practical motorist's point of view. —MR. PATRICK ABERCROMBIE's paper on "Study before Town Planning" (illustr.) takes for granted that the three-fold object of town planning is the attainment of beauty, health and convenience, and proceeds to indicate the nature and scope of the studies which should be undertaken preliminary to the preparation of a scheme, whether the plan is (a) restricted to the existing confines of a town, or (b) extended in view of its anticipated growth. He warns architects of certain pitfalls, and particularly of that disastrous one which results from their being so intent on the patterns made by the streets in their paper plans that the contours of the ground are disregarded. —MR. H. E. LANCE MARTIN in "Examples of Photographic Surveying in Town Planning" explains with the aid of numerous illustrations a system of photogrammetry, and points out the advantages it possesses in the preparation of surveys as preliminaries to town planning schemes. —Amongst

the books reviewed are "Comment reconstruire nos cités détruites", a volume produced as a result of discussions between members of the Société Française des Architectes Urbanistes, and intended to define the principles of town planning, and to point out how they may be applied in the rebuilding of northern France after the war. —The "Chronicle of Passing Events" includes "Town Planning Progress in Canada" and "A Union Railway Station" (illustr.).

No. 4. April 1916.—Under the heading "National Congress to consider Housing Problems after the War" is a report of the conference called together by the National Housing and Town Planning Council in London, April 1916. Resolutions passed by the conference are here recorded. —MR. S. C. RAMSEY writes on "The Small House of a Hundred Years Ago" (illustr.), and pleads for a wider appreciation of the qualities of the houses of the later Georgian times in England, and particularly of those built between 1750 and 1820. —MR. A. E. RICHARDSON, in "The Development of Cheltenham in the Early 19th Century" (illustr.), dwells on the part played by John Buonarotti Papworth, who, after 1824, appears to have designed all the important features of the town. —MR. C. R. ASHBE, in "Kansas City, Missouri" (illustr.), shows the influence of the "park system" in planning this modern town in the United States. —MR. L. B. BUDDEN's article on "The Standardization of the Elements of Design in Domestic Architecture" (illustr.) urges that for such parts of houses as doors, windows, staircases, chimney-pieces, etc., as well as for decorative enrichments, designs should be selected by experts from the best examples bequeathed by the late 18th century, and circulated in catalogue form. —PROF. S. D. ADSHEAD writes on "The Standard Cottage" (illustr.), and advocates the economic and other advantages that would result from the adoption of standardized designs for cottages in new villages, or on new sites forming extensions of old villages. —PROF. S. D. ADSHEAD comments on the "New Town Planning Legislation for India and Canada": I, "Bombay Town Planning Act, 1915"; II, "A Town Planning Act for Canada". —Under the heading "Progress of the Town Planning Act", MR. PATRICK ABERCROMBIE writes, I, "Review of the Present Situation", and "Mr. Cockrill's Report"; MR. W. R. DAVIDGE writes, II, "The Otley Town Planning Scheme" (illustr.). —Reviews include a notice of Mr. Bennett's book, "The Relation of Sculpture to Architecture". —In the "Chronicle of Passing Events" are included numerous illustrations of Mr. Robert Atkinson's important and well considered scheme for the proposed improvements at Bath; Mr. Barry Parker's fine Scheme for the Remodelling of the Central Area, Oporto, is illustrated from his model; the competition promoted by the City of York, assessed by Prof. Abercrombie, is dealt with at length, and plans of the premiated designs reproduced; the "Scheme of Natural Development, Hopedale (Mass.)", by Mr. A. A. Shurtleff, is commented upon and illustrated. S.

PUBLICATIONS RECEIVED

[Publications, the price of which should always be stated, cannot be included here unless they have been delivered before the 16th of the previous month. Brief notes will not preclude the publication of longer reviews.]

BELL AND SONS, LTD., Portugal Street, W.C.

BELL (Mrs. Arthur). From Harbour to Harbour; xv + 271 pp., 12 illust. in colour; 10s. 6d.

BLACK, Soho Square, W.

BAIKIE (James). Some British Painters: A little Gallery of Great Masters; 46 pp., 8 illust. in colour; 2s. 6d.

FIFIELD, 13 Clifford's Inn, E.C.

KIDDER (William). The Profanity of Paint; 61 pp.; 1s.

OXFORD UNIVERSITY PRESS (Humphrey Milford).

BORENIUS (Tancred). Pictures of the Old Masters in the Library of Christ Church, Oxford; 117 pp., 64 illust.; 5s.

TYRELL, Benjamin H., New York.

Historical, Biographical and Descriptive Catalogue of the objects exhibited at the Southampton Art Museum, established at Southampton, New York, by Samuel L. Parrish in the year 1897, xviii + 193, N.P.

VAN KAMPEN & ZOON, Amsterdam.

BEETS (N.) (ed.). De Houtsneden in Voosterman's Bijbel van 1528, afbeeld. der prenten van Jan Swart, Lucas van Leyden, etc., met een inleidning en een kritische Lijst; 27 pp., 97 illust.; N.P.

PAMPHLETS, REPORTS, ETC.—Medici Christmas Cards and Calendars, 1916-17 (Medici Society), 6d. to 2s.—Pennsylvania Museum and School of Industrial Art; 40th Annual Report (Philadelphia).

PERIODICALS.—American Art News (weekly)—Architect (weekly)—Art in America, iv, 6—Bulletin of the Alliance Française (fortnightly)—Colour, v, 4—Connoisseur, XLVI, 183—Country Life (weekly)—Felix Ravenna, 22—Fine Art Trade Journal (monthly)—Illustrated London News (weekly)—Journal of the Imperial Arts League, 26—The Kokka, 316—New York, Metropolitan Museum, Bulletin, xi, 7, 10—Onze Kunst, xv, 11—Oud-Holland, xxxiv, 4—Pennsylvania Museum, Bulletin, 56—Print Collectors' Quarterly, vi, 3—Quarterly Notebook, 1, 3—Quarterly Review, 449.

TRADE CATALOGUES, ETC.—Allen, Geo., and Unwin Ltd., 40 Museum St., W.C.; Announcements 1916-17—Maggs Bros., 109 Strand, W.C.; Cat. No. 350, First Editions of the Works of Esteemed Authors and Book Illustrators of the 19th and 20th centuries; Cat. No. 351, Engravings and Etchings—Murray, 50A Albemarle St., W.; Quarterly List, Oct. 1916—Norstedt and Sön, Stockholm; Nyheter, No. 10.

CLASSIFIED INDEX OF VOLUME XXIX, No. 157, APRIL TO No. 165, DECEMBER 1916.

EXPLANATORY NOTE.—Cross references are given under the following headings: ARCHITECTURE—ARTISTS AND CRAFTSMEN—AUTHORS (of writings included in this volume)—CERAMICS—DRAWINGS—ENGRAVINGS—FURNITURE—LOCALITY (of objects referred to, owned (1) COLLECTIVELY, by Nations, Public Corporations and Private Associations, (2) INDIVIDUALLY, by Private Owners and Dealers)—METALWORK—MINIATURES—PORTRAITS—SCULPTURE AND CARVING—SECTIONS OF NUMBERS (the titles of the articles, etc., are interspersed in alphabetical order with the titles of the following sections. AUCTIONS, LETTERS, MONTHLY CHRONICLE (= MONTH. CHRON.), PERIODICALS (précis), PUBLICATIONS RECEIVED and REVIEWS)—SCULPTURE AND CARVING—TEXTILES (including Embroidery).

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